

September 25, 1952.

Mr. Joseph F. Fraser, Jr., Director,
The Pennsylvania Academy of the Fine Arts,
Broad and Cherry Streets,
Philadelphia, Pennsylvania.

Dear Mr. Fraser:

Every year there seems to be some difficulty and
this year the difficulty seems to be Kuniyoshi.

I believe that Edith promised you one of the new
drawings which he executed last summer. But af-
ter talking to Kuniyoshi, I discovered that none
of these drawings will be ready in time to send
to your exhibition. Therefore, we are sending
you a large and important drawing entitled "Moon-
lit Night" - a recent example while not as re-
cent as the ones about which Edith spoke to you.

We are sorry to inconvenience you in this way and
to have delayed this information. As you may have
heard, Kuniyoshi has not been very well. He has
been spending most of his time in Woodstock and it
was with some difficulty that I reached him yester-
day to discuss this with him.

Sincerely yours,

en-k.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 28, 1952

Mrs. E. G. Carlyle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlyle:

I am returning two photographs to avoid confusion in my books, and am also returning your slip with notations.

For special reasons I have not been billing Mrs. Webb for items sent in the last few months, and now find that my papers are in Newtown. Will you therefore be good enough to send me a list of the sculpture I shipped, starting with the Ship's Chandler Sign, the Indian, Crane, and Eagle. The long descriptions on the Crane and Sandpiper have been dictated, together with a great deal of additional material which will be mailed to you as soon as Mrs. Hoppin completes her transcription. She sure has had a busy summer.

Now that Mrs. Webb is back I suppose you will be kept very busy. I wish you and I could get together again and recheck the books now that the typing has all been done. Incidentally, may I suggest that you keep the large Kodachromes in a folder as we may have occasion to use them from time to time. There really is no need to copy all the data that appears on those for your little books as you will have the large catalogue eventually.

I hope that you have forgotten your neuritis and are feeling swell again. My best regards.

Sincerely yours

EGHla

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[SEPTEMBER 1952]

Mary T. Miller

... GENERAL ILLUSTRATION ...

MOORESTOWN 9-1368

WATERCOLOR LANDSCAPE

"

SPOTS

115 SCHOOLLEY STREET

MOORESTOWN, N. J.

PAGE DECORATION

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Dear Madam,

I have heard of your kindness to young artists and thought you could see me with some of my Water Colors, if you had a few minutes, on Sept. 9th.

I will be in New York on that day on business.

I also could tell you about the exhibits in which I won places and awards.

Hoping to hear from you

I remain

Truly yours

Mary T. Miller

THELON L KELLEY
EAST BOOTHBAY
MAINE

Sept. 6 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st. Street
New York, N.Y.

Dear Mrs. Halpert,

I am writing you at the suggestion of Miss Virginia Field about an oil painting which I have just restored. The subject is a two masted fishing schooner under full sail, painted by W.P. Stubbs. The canvas itself is 36"x 22" - the frame about 4" wide, a typical gilt frame of the middle eighties, which I have also done over.

So far, in our research, we have found that W.P. Stubbs was a well known and popular marine artist during the middle and latter part of the eighteen - hundreds. Apparently, he specialized in commissions from ship owners up and down the New England coast. We learned from a book on the subject, in the Portland Public Library, that several of his paintings are hanging in the Peabody Museum in Boston. This particular painting, together with one other, was picked up in very poor condition. Both of them were badly torn, covered with brown grease and the canvas could almost be crumbled in your fingers. I have finished the particular canvas of which I am writing, and it is now on exhibition at the House of Logan here in Boothbay Harbor.

We are somewhat at a loss as to just what it's market value might be or how best to go about selling it. We feel it is a good example of Americana, circa 1850 - 1880 and Miss Field was kind enough to speak well of the restoration.

The name of the ship in this particular painting is the JULIA COSTA. As nearly as we have been able to learn, the Costas were a well known ship owning and fishing family along the Cape Cod coast and around Gloucester. The JULIA COSTA was evidently one of the owners' most prized ships until her ultimate sinking, with all hands, sometime before 1880.

We would appreciate any help or information you might give us as to the possible value of a painting like

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THERON L. KELLEY
EAST BOOTHBAY
MAINE

- 2 -

this and where there might be a market for it. There are probably quite a few old paintings that could be picked up around here and restored, but as it entails a lot of tedious work and time - is there any point in it?

I would appreciate any thoughts you might have on this angle and thank you sincerely for your time and trouble.

Very truly yours,

Theron L. Kelley

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purchaser is living, it can be assumed that the information
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September fifth,
1 9 5 2

Mr. Alfred Frankenstein,
San Francisco Chronicle,
San Francisco 19,
California.

Dear Mr. Frankenstein:

I am sorry to be so late in answering but the gallery was closed during the month of August and I away from Newtown a good part of the time.

Yes, I have the pair of small still lifes, color chart unit, together with the letter, as well as the small still life in oil in oil - which you had seen at Mrs. Barnstead's. This is the one that is no doubt like a number of his other paintings and bears out the fact that he did not date all his pictures. There was also a letter from Carlsted which I have in my possession. Which of these letters do you want photostated? Please let me know.

Sincerely yours,

egh-k.

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Adele Lawson

CP

Palmer House Galleries

CHICAGO 3, ILLINOIS
FRanklin 2-0790

September 10, 1952

After Christmas -

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York, 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter in regard to an exhibition of original drawings and prints by Marin. I am definitely very interested. Please make arrangements with him so we can go ahead with plans for dates.

We would like to have approximately twenty-five matted prints.

In regard to the commission, I fully appreciate your arrangements with the artist as we work on the same basis. Would twenty-per-cent meet with your approval? If not, I am sure we can adjust it.

I shall contact you soon by letter or in person. In the meantime, we shall go ahead and plan on having the exhibition.

Sincerely,

Adele Lawson

AEL/MS

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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September twenty-third,

1 9 5 2

Mr. Solomon B. Smith,
Executive Vice-President,
The Northern Trust Company,
Fifty South La Salle Street,
Chicago 90, Illinois.

Dear Mr. Smith:

Thank you for your letter of September twenty-second, telling us that we may have the Spencer painting for our exhibition. We would have been very sad if it were not possible and now we are extremely grateful for your generosity.

As we haven't sent the catalogue to the printer as yet, we will be glad to credit the ownership of the painting to the bank.

We are opening our fall exhibition next Monday and this will run through the month of October until the opening of the Spencer show. Mrs. Halpert and I hope that you and Mrs. Smith will be in New York during this period, as there will be many exciting new paintings by our artists on view. In any case, we do hope you will be here in November to see the Spencer exhibition.

With kindest regards, I remain

Sincerely yours,

agh-k.

17-18 CENTURY
ARCHITECTURE
DESIGN

Antiques
WINSOR WHITE
RUWIN
DUXBURY, MASSACHUSETTS

CANDLESTICKS
DECORATIONS
FABRICS

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September 20th., 1952

Miss Edith Gregor Halpert
The Downtown Gallery,
32 East 51st. Street,
New York 22, N.Y.

Dear Miss Halpert:

I returned Wednesday night from a weeks trip down East; hence the delay in answering your letter. It is now 5:40 A.M., which I am sure is a bit earlier than you probably start your correspondence.

The so-called Mermaid figurehead you refer to was carved for the brig "Sea Nymph"; a vessel of small tonnage, built here in Duxbury for trade with the West Indies. After two unsuccessful trips, she was sold to Joshua Winsor, who lowered her rails and changed her rigging for coastal sailing between Boston, Norfolk, Savannah and Charleston.

It is probable that when Joshua Winsor made this change, he removed the figurehead; for in lowering the rails, the bow would be changed, and as the vessel was renamed the "Half Moon", it does seem logical. Being built just after 1800, she had the low cyma curved bow that was the general design until almost 1830.

As you probably know; there were few life size figureheads on American ships, prior to the Clipper Ship era. The Clipper, with it's high, majestic curved bow, needed a large figure to balance the design and add to it's regal elegance.

The figurehead in question, was for many years used as an overdoor ornament on the portico of Capt. Henry Otis Winsor's house, from which it was removed to the hay beam on the barn of Capt. G. Sampson. It was purchased by Mr. Parker Whittington from whom I bought it.

FOR MRS. HALPERT

QUOTING FROM MISS KIPPER'S
LETTER OF SEPT. 7 1952

"THEN I HAVE SEVERAL GOOD PRIMITIVE PAINTINGS - ONE PARTICULARLY FINE ONE IN BRILLIANT BLUE COLORING - SKY AND LAKE - LOVELY OLD HOUSE AND A STOCKADE WITH ALL KINDS OF ANIMALS - MOST INTERESTING WITH MUCH CHARM - AND EARLY - MIGHT BE THE HUDSON OR EVEN LAKE CHAMPLAIN!! THIS IS THE BEST AND MOST EXPENSIVE ONE I HAVE \$450 - THE OTHERS RANGE IN PRICE FROM \$95 TO \$135. I HAVE ONE DELIGHTFUL HEAD OF A YOUNG WOMAN WITH MUSLIN CAP, EARLY AND DELIGHTFUL."

3 Rifter Street
Boston 8, Mass.
Telephone Capital 7-5495

Express, Telegrams
Rockland, Mass.
Telephone 1245

Antiques
Queen Anne Cottage
Queen Anne Corner
Acord, Massachusetts

Miss Katrina Ripper

Mrs Halpern
Downtown Galleries
32 E. 6th St New York

Dear Mrs Halpern —
Mrs Lieb has written me
that you have been assembling
her primitive paintings for her
fascinating museum. I have
several at present but one
is not standing and I thought
it might be worthy of Mrs Lieb's
collection. I am sending
you a photograph. The coloring
is the interesting feature besides
the detail. The sky & water are
a most vivid blue. This has
only been cleaned and

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September 24, 1952.

Mr. Norbert Heermann,
Haymeadows,
Woodstock, N. Y.

Dear Mr. Heermann:

Please forgive me for not answering your
letter of September 18th more promptly.
We have been so busy getting our own
season started.

Tomorrow or the next day we will ship you
about six Kuniyoshi lithographs of the
type you request.

With every wish for the success of your ex-
hibition, I remain

Sincerely yours,

ca-k.

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September 26, 1952

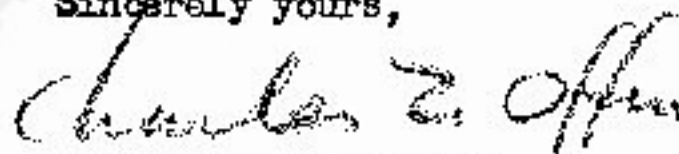
Dear Mrs. Halpert:

I would be very much interested in knowing your reaction to Gordon Washburn's article on the 1952 Carnegie International (with its preponderance of abstract paintings) which appears on page 4 of the October issue of "Pictures".

Do you agree with his main thesis, and what do you think will be the effect--if any--of this Carnegie show on the direction contemporary art is taking?

I will appreciate hearing from you.

Sincerely yours,



Editor and Publisher

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street,
New York 22, N. Y.

CZO/rv



The Most Widely Quoted Art Magazine

September sixth,
1 9 5 2

Mr. Robert Markson,
20 Boylston Street,
Boston 16, Massachusetts.

Dear Mr. Markson:

As announced in the papers (Time Magazine) there will be a Jack Levine retrospective exhibition held at the Institute of Contemporary Art in Boston, the address is 138 Newbury Street. On the other hand, one of the trustees may have told you about this event.

Naturally, I shall be at the opening - although to date I have not received an official invitation. Since we could not afford to release all the Levines for a year, we did not include "The Oath" in the original selection but there are several important examples in the show which are still available. Why don't you get a pre-view?

I look forward to seeing you and Mrs. Markson at the opening and maybe I can wheedle an invitation from you to see your collection during my very short stay.

Sincerely yours,

egh-k.

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September 3, 1952

Mrs. William Bijur
430 East 86 Street
New York, New York

Dear Mrs. Bijur:

I enclose herewith copies of your letter to us and our letter
of July 7 in reply.

We have not as yet succeeded in obtaining a tenant for the
apartment and doubt whether this will be possible until it is
redecorated and proper furniture put in. In accordance with
our telephone conversation, we are having our painters start
work as soon as possible. If any rent is received for the
month of September this will, of course, be credited to your
account.

Please remove your air-conditioning unit and personal effects
still in the apartment as we would not want them damaged or
lost.

Very truly yours,

ARTHUR S. LUKACH, INC.

By:


Irving M. Schwarzkopf

IMS/ac
Encl.

2 September 1932

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Mr. William H. Lane
Standard Pyrexoloid Corporation
Leominster
Massachusetts

Dear Mr. Lane:

This morning I arrived back in this hot and dirty city after a wonderful month on the Delaware River and found your letter about the little Sheeler.

The price of the oil, CONVERSATION PIECE, is \$2200. But I know that Charles would like so much to have you own this painting that I think we could make it an even \$2000. As I have probably told you, this could be paid over a period of time. I would also think that a reproduction of it would make a wonderful Christmas card for your firm.

Every year at the end of September we show the most recent painting executed by each of our artists. As Charles has been spending the summer working on some commissioned paintings of the Pabst Brewery, we are planning to show CONVERSATION PIECE in our exhibition. This means that if I sent it for your approval we would have to have the painting in New York by September 22. Even if you purchased it, we would have to borrow it as it is the only painting by Sheeler not exhibited before.

As you know, we consider this one of Sheeler's finest paintings. I, personally, would be very happy to know that it had found a really good home.

Sincerely yours,

September fifth,
1 9 5 2

Mrs. Penny Raw,
8827 Beverly Boulevard,
Los Angeles 48,
California.

Dear Mrs. Raw:

I was under the impression that you had asked me to hold the ship painting here for your husband to pick up. If I am wrong, I shall send it to you at once. While I like it very much, I must concentrate on American art and I am not convinced that this is painted by an American.

If you care to send the velvet painting on approval, I shall be delighted to see it as I am interested in that media.

Sincerely yours,

egh-k.

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THE American Peoples Encyclopedia

179 NORTH MICHIGAN AVENUE · CHICAGO 1 · ILLINOIS · Telephone ANdover 3-1270

WALTER DILL SCOTT, Ph.D., LL.D., CHAIRMAN EDITORIAL BOARD

FRANKLIN J. MEINE, A.M., EDITOR-IN-CHIEF

Sept. 22, 1952

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St
New York, N. Y.

Dear Mrs. Halpert;

Thank you so much for the
print of Guglielmi's "New York 21."

We will be sure to give it
the proper credit line when it is used, of
course.

Your helpfulness is greatly
appreciated.

Very truly yours,

Elizabeth Wagner
Elizabeth Wagner
Picture Editor

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September sixth,
1 9 5 2

Mr. Winsor White,
Duxbury,
Massachusetts.

Dear Mr. White:

I can readily understand your indignation referring to a copy of my letter addressed to you on August sixteenth. In this a very unfortunate mistake occurred in transcription. I notice that the second paragraph makes reference to a "manufactured" figurehead instead of a miniature. My secretary made an error in transcription and, unfortunately, I did not catch it before signing the letter. I owe you an apology.

I have just sent back all the photographic records to New York, but I can give you a brief description. The figure I have reference to is small measuring, I think, under a foot. The arms are missing and she is made all but for what seems to be an acanthus leaf drapery.

I know that many objects have been converted to other uses and I pointed that out to Jean Lipman in reference to the garden figure, my only association with the similarity in the character of the carving and the likelihood that the same person carved both figures. This was just a guess and that is why I wrote you. However, if you cannot recall the figure I am discussing, I shall send you a photograph. I shall be grateful for any information you can give me, if you will do so.

It may relieve you to know that I am not incorporating any imaginary data in many instances. The only information listed is where the object was found. However, if actual data is added and if there is any question, an expert in that specific field is consulted. This is in relation only to highly specialized material where added information is of great interest.

Thank you for your courtesy.

Sincerely yours,

egh-k.

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Hilltop Theatre School of Arts, Inc.

1006 NORTH CHARLES STREET

BALTIMORE 1, MARYLAND

LEXINGTON 1871 - TOWSON 2404

DON SWANN, JR.
President

RAY HAMBY
Vice President

D. D. KILHAM
Treasurer

DEBORAH LONDON
Secretary

September 4, 1952

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, 22, N.Y.

Dear Mrs. Halpert:

Mrs. Louis Carliner, Chairman of the Hilltop Theatre Art Gallery, has notified us that paintings of Mr. Robert Knipschild may be made available for display in our Baltimore gallery.

Unfortunately, we are not sufficiently staffed at this time to drive to New York for the paintings and I wonder if we might postpone the showing until some later date. If this is possible, we will contact you sometime in advance of a later exhibition date and arrange to pick up the canvases at that time.

Thank you very much for your cooperation.

Cordially,

Ray Hamby,
Manager

rih:tm

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LOUIS C. MADEIRA IV
MONK ROAD
GLADWYNE, PA.

System has 9.
1952

The Downtown Gallery
32 E. 51st St.
New York 22 - N.Y.

Dear Sirs,

I have been advised that the
proof prints of Ben Shahn's "Silent
Music" are available for \$25.00 at
your gallery. Would you be kind
enough to send me one if you
still have any and bill me as
above? For reference I enclose my
card.

Thank you Very truly yours,
Louis C. Madeira IV

September 23, 1953

Mr. Sanford Low, Director
Art Museum of the New Britain Institute
56 Lexington Avenue
New Britain, Connecticut

Dear Mr. Low:

The enclosed release will explain why I did not communicate with you sooner. I wanted to complete the reorganization and this has finally been accomplished. The gallery reopened to the public on September 22nd with a very exciting exhibition of which a catalogue was sent to you under separate cover.

If you will let me know which of the artists I now represent are included in your collection -- a number of the paintings were bought through other sources -- I shall be very glad to cooperate by sending suggestions to you. If you are referring to any of the other artists, also listed in the release, I would recommend your communicating with Charles Allen who will be equally agreeable to any cooperative arrangement you have in mind.

I do wish you would come in, even during one of your rare visits. I still remember the lovely time I had with the Lows in New Britain.

Sincerely yours

EGH:la

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September 3, 1952.

Mr. Ivan Majdrakoff,
Assistant to the Director,
University of Minnesota,
Minneapolis 14, Minnesota.

Dear Mr. Majdrakoff:

I have not answered your letter of August sixth until now because the gallery was closed for the entire month of August and I found it on my desk yesterday when I returned from my vacation.

We will be glad to send you the print if the Railway Express Company doesn't have a prior claim on it. Since you were the insurer, I would suggest that you communicate with them and, if it is agreeable to them, I will send the print to you at once.

Sincerely yours,

ca-k.

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September third,
1 9 5 2

Simon Brothers,
292 Madison Avenue,
New York, N. Y.

Gentlemen:

We have just reopened the gallery after summer vacation and find that a number of objects have fallen. We are not sure of the cause.

However, since my return I have noticed objects teetering at every blast that occurs during the building of the north-east corner of 51st Street and Madison Avenue.

As the gallery opens with an important exhibition next week and as we plan to have a number of valuable paintings, as well as sculpture which will be placed on pedestals, I am writing to ascertain what can be done about the situation. Someone suggested that smaller charges should be used. In any event, something has to be done about this situation and I should appreciate hearing from you immediately.

Sincerely yours,

egh-k.

September twenty-third,
1 9 5 2

Mrs. Althea Borden,
Personnel Manager,
The Museum of Modern Art,
New York 19, N. Y.

Dear Mrs. Borden:

It gives me great pleasure to recommend
Charles Oscar.

I have known him for a period of over a
year, both in personal contact and in
business contact, and found him to be
highly responsible, efficient and co-
operative.

Sincerely yours,

egh-k.

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8 September 1962

Mr. Frederick Wight
Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Wight:

At last, Mrs. Halpert had a letter saying that "of course" Mrs. Rebecca Shulman would be glad to lend her painting PLANNING SOLO-MON'S TEMPLE to Jack Levine's exhibition, and would we be good enough to inform you that the painting is available in Stamford. If it is not too late, we suggest that you communicate with Mrs. Shulman. As you know, this little picture is one of the key paintings in Jack's career.

Everyone agrees about how excellent your foreword to the catalogue is. That with the spread in TIME, everything presages a very successful exhibition. My best wishes to you.

Sincerely yours,



Wellfleet on Cape Cod, Massachusetts

Thomas A. Gaglione, President
W. Warner Lang, Treasurer
Nathaniel Saltonstall, Director

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September 25, 1952

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

During the season the following pictures and art objects, in which you had an interest, were sold by The Mayo Hill Galleries at Wellfleet, Massachusetts:

1. Zorach - Cat	\$150.00
2. Tam - "Coast"	25.00
3. Brice - "Tame Road"	25.00
4. Morris - "Dual Projection"	35.00
5. Morris - "Solio & Voia"	35.00
Total sales:	\$270.00

It is my understanding that The Mayo Hill Galleries, Inc. is entitled to 15% commission on the amount sold. Thus the commission to said Mayo Hill Galleries is \$40.50

The amount due to you and the artists, after deducting the commission, is, therefore, \$229.50. On August 6, 1952, a check in the amount of \$127.50 was sent you in payment of the Zorach Cat. Such payment left a balance outstanding and due you and the artists in the amount of \$102.00. A check in the amount of \$102.00 is enclosed.

If the above account meets with your approval please receipt the enclosed copy of this letter and return the same to the Boston office.

Yours very truly,

Margaret L. Fogg
Margaret L. Fogg,
Bookkeeper

53 State Street
Boston 9, Massachusetts

September 12, 1952

Mr. H. Perlstein, President
Pabst Brewing Company
221 North LaSalle Street
Chicago 1, Illinois

Dear Mr. Perlstein:

This is to advise you that Charles Sheeler has completed and delivered to us the painting you commissioned. We consider it one of the outstanding paintings in his entire career and I am very eager to get your reaction to it. I sincerely hope that you are as enthusiastic as we are with this remarkable painting.

While we shall ship it to you as soon as Mr. Spaeth has an opportunity to see it, I am writing at this time to ascertain whether you would permit us to exhibit it in our opening show of the season which includes an example by each artist associated with this gallery. This painting, as I said before, is so outstanding that we would very much like to have it in the exhibition rather than another painting which he intends to complete in time for the opening and which we have not seen. Of course the credit to Pabst Brewing Company would be incorporated in the catalogue if we obtain your permission.

May I hear from you shortly, as we are about to go to press with our catalogues.

Sincerely yours

ECH:la

Copy to Mr. Otto Spaeth

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6 September 1932

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George R. Ellwell
3222 Hillman Street
Youngstown
Ohio

Dear Mr. Ellwell:

Thank you for your letter and for your enclosure. The method is payment is perfectly satisfactory. I will be glad to show you some other works when you visit New York. It will be nice to see you again, and perhaps you would like to come up to my apartment for a drink the next time you are here.

Sincerely yours,

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

September 16, 1952

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street, New York City

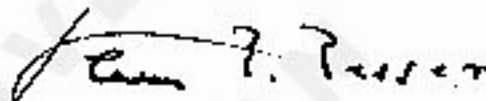
Dear Mrs. Halpert:

The exhibition of American Paintings which, with your kind help, was despatched to Japan, has had a very successful showing in a number of Japanese centers and is now on its way to Yokohama from where it is to be returned to the United States.

In the meantime some American museums, especially institutions on the West Coast, have expressed interest in showing the selection to their public before it is finally dispersed. May I therefore inquire whether an extension of the loan, perhaps to the end of the 1952-53 season (June, 1953), would be feasible and whether you would give us permission to retain your loan for purposes of circulation among American museum institutions? Naturally, in case of your agreement, the present insurance would be extended for the full period of circulation.

Because of the advanced time-table an early indication would be most appreciated.

Sincerely yours,



Thomas M. Messer, Assistant Director
in Charge of National Exhibition Service

TMM:S

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-2-

chromo of Harnett's, and I would
like to ascertain if there is any
market value on it at the present
time.

I will deeply appreciate any
advice that you might be able
to offer me. Thank you.

Very truly yours,
(Mrs.) Jane W. Citro

September 12, 1952

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Several days ago I mailed to you a photograph of the Harnett group, as well as one of the "Still Life" which was also hanging in Mrs. Harnstad's house when you were there. The two photostats were included.

The undated "Still Life" was like the one I called "Still Life with Public Ledger", also purchased directly from Mrs. Harnstad, and was probably painted in 1875, preceeding "Basket of Catawba Grapes" dated 1876, which has many similar elements in the treatment of the grapes and leaves etc. As a matter of fact a number of the paintings in Mrs. Harnstad's collection -- early examples -- we not dated. It certainly is astonishing to compare the things he did in 1874 with the 1876 "Mortality and Immortality". What an extraordinary development. He must have produced a great many paintings in between to reach that peak, of assurance and clarity.

I am now on the scent of another "Still Life" which sounds exceedingly fine from description. When and if I get it I shall communicate with you. The mysterious owner refuses to show it to anyone until he gets an outright offer through an intermediary whom I have met.

Sincerely yours

EGHla

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director



September
Thirty
1952

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We have recently opened an exhibition entitled THE EARLY AMERICAN TRADITION consisting of some of our 18th century paintings and our best examples of 19th century folk art. The two Becker portraits, which you so kindly gave us, are included in this group and make a very handsome showing.

I hope you will be able to see the exhibition before it closes at the end of December.

Sincerely yours

Eleanor M. Garvey

Eleanor M. Garvey
Curator
Paintings and Sculpture

in

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEPARTMENT OF **ART**

College of Fine and Applied Arts
University of Illinois, Urbana

September 10, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

From February 28th through April 12th, 1953 the College of Fine and Applied Arts of the University of Illinois will again hold, in conjunction with and as a major part of the Annual Festival of Contemporary Arts, a National Exhibition of Contemporary American Painting and Sculpture. Awards for purchase prizes will, as in former years, total seven thousand five hundred dollars (\$7500.00). Paintings and sculpture acquired from the exhibition with the above sum will be added to the permanent collection of the University.

During October our jury will visit artists and artists' agents in various eastern cities of the United States to select works of art for this exhibition. Your cooperation at that time, in arranging that the committee may see both paintings and sculpture will be deeply appreciated.

Sincerely,


James Denton Hogan
Professor of Art

E/j

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THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCOORMICK, *President*

DANIEL CATTON RICH, *Director*

CHARLES BUTLER, *Business Manager*

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

Sept. 11, 1952

Mrs. Edith G. Halpert, *Director*
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Many thanks for your note of September 6th, which I received just after a very hurried trip East but with only a couple of hours in New York.

We are just finishing our installation of the Folk Arts and are hoping to open it in connection with our exhibition of the Vaughan collection on or about the first of October. We worked out some rather interesting lighting effects, and I am hoping the exhibition will be a great success which will enable us to put over the purchase without any difficulty.

I am glad you liked "young Miller", and I am hoping he will be able to find something which will suit him. It is good of you to have taken the trouble you have.

I probably will be in New York again some time in the Fall and will let you know in advance so we can have a good "gam".

Yours sincerely,


Meyric R. Rogers

MRB:bv

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September 3, 1952.

Mr. David S. Lifson,
40 East 10th Street,
New York, N. Y.

Dear Mr. Lifson:

I am so sorry that your letter arrived while the gallery was closed and for some reason was not forwarded to me at my summer home. In any event, I could not have recommended any collections in Rockport as I know of none in that locality. Boston is something else again.

If this letter is forwarded to you in time and you are staying in or stopping off in Boston, I can give you several recommendations there. Do let me know.

I hope you have a very pleasant vacation.

Sincerely yours,

egb-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

September 17, 1952

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

May I first say that I appreciate very much indeed your attention to us the other day when we came to you so late and I apologize for the haste with which we had to close our session. Actually, I have had to do the work of this exhibition on a most restricted budget and that one day was really all I had in which to accomplish a very major job. You must know also that we have held our invitation to a minimum in connection with the water-color show, and because I can afford such a little time in New York City, we can make calls on only about six or seven of the important galleries. Please, therefore, be understanding about these restrictions. I had no possible intent to slight any of your people, but we can take but a few and we were miserably cramped for time.

However, you were wrong in assuming that I did not leave with a complete record of my Committee's intent and my record shows quite clearly the cards which I left with you. If you will look again more closely, you will find that I had written lightly in pencil the names of the artists whose work the Committee wished to invite. I give you herewith that record. The card numbers are stamped on the back and are of tremendous help in keeping our records here at the Academy. Where there are two card numbers, you were gracious enough to say that we might have a pair.

<u>Name</u>	<u>Card No.</u>
Julian Levi	117
John Marin	118--19
Ben Shahn	120--21
Edward Millman	122--23
George L. K. Morris	124
Michael Siporin	125
Rubin Tam	126
Karl Zerbe	127
Yasha Kuniyoshi	116

~~John Shahn~~
You will recall that the Kuniyoshi entry was

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. 7-2647 OR 7-2648

September 13, 1952

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 23, New York

Dear Mrs. Halpert:

I have a letter from your gallery saying that Mrs. Lee had written that she was under the impression that I had communicated with you about the David Fredenthal exhibition. It was just one of those things. I asked the chairman of the committee whether I should not write and he said it was being handled by Amy. I am sorry. I am very glad to get an official confirmation of the date, January twenty-fifth through February eighth. Thank you. We have always had Budworth pick up the paintings and see no reason why they should not again do it. I shall write him in due time, and will also inform you of the insurance.

Sincerely yours,

Eleanor Underdonk
Eleanor Underdonk
Curator of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September fifth,

1 9 5 2

Miss Mollie Higgins Smith,
Woodstock,
N. Y.

Dear Miss Smith:

Thank you for your letter and check.

And congratulations on the success
of your gallery.

Mr. Alan is arranging to send you some
additional prints within the next few
days.

Sincerely yours,

egh-k.

LAW OFFICES
LEON M. DESPRES
77 WEST WASHINGTON STREET
CHICAGO 2

ALBERT SCHWARTZ
SAMUEL D. GOLDEN

TELEPHONE FRANKLIN 2-2811

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 16, 1952

Downtown Gallery
32 E at 51st Street
New York, New York

Gentlemen:

When I took the Hickman case drawings to the framer, we noticed that Ben Shahn had not signed them. I would like to send them back for signature, and the framer has undertaken to do so. Where shall we send them?

I will appreciate your help and co-operation.

Sincerely yours,

Leon M. Despres

LMD:RB

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

September 11, 1952

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It was nice hearing from you again and to know that you had a vacation out of which you could thaw.

As to the Detering Galleries, Mrs. Detering, who is of an old and rather prominent family here in Houston, is the owner. She has a shop in which she sells contemporary and antique gift items. She is a member of the family that is leasing the property on which the Contemporary Arts Museum is situated. The property is leased to the Museum for \$1.00 a year. I think it was through this particular proposition that she became interested in contemporary art.

To my knowledge, she has had one exhibition in which she exhibited the work of the faculty of the Fine Arts Division of the University of Texas. She is certainly an honest, reliable, and responsible person. Personally, I think that her interest in contemporary art in connection with her own gallery is of secondary importance. In other words, I believe that she would use an exhibition of this kind to increase the flow of traffic for the benefit of the rest of her gallery and would not use it for any primary benefit. I may be wrong in this as it is just my personal opinion.

From her location, the number of people who visit her gallery, and the gallery itself, I am rather doubtful of the benefits you would receive. However, I do want to vouch for her reliability and reputation.

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LAW OFFICES
ALFRED E. JONES, JR.
UNIONTOWN, PA.

MAIN AND COURT STREETS

September 25, 1952

Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Charles Alan

Dear Charles:

I received your kind invitation to the preview but I am afraid that I will not be able to attend.

I wrote to Ben Shahn this summer and told him that I would settle for a drawing of my building, but have not heard from him or you, so assume that nothing has been done as yet.

Will you please try to get a definite commitment from him and if he has lost interest you can then return my \$200.00 deposit.

I have just bought a 270 acre farm in the mountains and until that is absorbed I may have to go underground for awhile so far as paintings and collecting is concerned.

Very truly yours,

Alfred E. Jones, Jr.
Alfred E. Jones, Jr.

AEJ:RWR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9 September 1932

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Breeskin:

Of course we are delighted and grateful that we may show the Shahn.
Would you like the loan credited to the Baltimore Museum? And if so,
how should it read in our catalogue? Or would you prefer not to make
it public as yet?

Sincerely yours,

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 18, 1952.

Mr. Robert M. Church,
Philbrook Art Center,
2727 South Rockford Road,
Tulsa 5, Oklahoma.

Dear Mr. Church:

I am embarrassed to write you at this late date that Budworth collected the six paintings today but only three of them are the paintings on the list I sent you. At the last moment we were forced to make three substitutions. The paintings which we are sending are, I assure you, of equal caliber. In fact, I personally consider them more characteristic and important than the original choices.

I am embarrassed principally because we must be giving you such a picture of inefficiency and indecision. Actually, we send out hundreds of exhibitions each year and it is very seldom that we are forced to make changes in the selection at such a late date.

I am certain that, in spite of the difficulties, the exhibition will be very effective. Mrs. Halpert and I both look forward to working with you again under less tortuous circumstances. We both appreciate your patience and cooperation.

Enclosed is a consignment form with the information about the paintings that we shipped to you today.

Sincerely yours,

ca-k.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 12, 1952

Art Lending Service - Amendment of Master Contract dated June 25, 1951 between the Art Lending Service of the Museum of Modern Art and the Downtown Gallery, 32 East 51st Street, New York 22, New York.

Gentlemen:

In order to provide for a wider distribution of the works of art which you have been sending us from time to time in accordance with the Master Contract referred to above to be used in connection with our Art Lending Service, we are proposing to extend the privileges of the borrowers so as to permit them to place the articles leased in premises other than their homes. This will allow borrowers to place the works of art in homes of friends of borrowers, schools, clubs, business organizations, colleges and like or similar institutions. Accordingly, the Rental Agreement has been so amended. The name and address of the premises where the articles will be dispatched will, naturally, be set forth on the Rental Agreement, and the borrower in such cases will assume full responsibility for the care and return of the article. The other provisions of the Rental Agreement will remain in full force and effect and will not be affected by these changes. If this arrangement is satisfactory to you we would appreciate your indicating your consent and agreement to the following amendments to the Master Contract:

Paragraph reading as follows: "Whereas, the parties hereto consider that the consignment of works of art pursuant to this agreement will promote their sale, since the selection of such articles by the consignee will add the distinction of expert approval; their incorporation into the Art Lending Service will result in their being viewed by a wider audience; and the leasing of such articles to individuals will provide a persuasive 'on approval' period in their homes;"

to be amended to read as follows: "Whereas, the parties hereto consider that the consignment of works of art pursuant to this agreement will promote their sale since the selection of such articles by the consignee will add the distinction of expert approval; their incorporation into the Art Lending Service will result in their being viewed by a wider audience; and the leasing of such articles to individuals or such other persons or organizations approved by the consignee will provide a persuasive 'on approval' period in the homes or places of business of such individuals or other organizations as the case may be;"

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

September 7, 1952

Dear Mrs. Halpert -

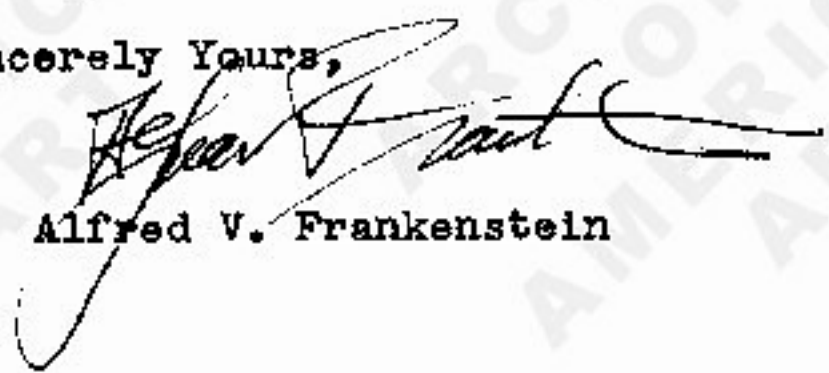
Many thanks for your letter of the fifth. As I wired you, I should very much like to have a photostat of Harnett's letter from Carlsbad and a photograph of the small undated still life from the Harmstad collection. I am not at all sure which painting this is. The Harmstad sale brought forth at least one picture with which I was not acquainted, and this may very well be another.

Because of this sale I shall have to make a number of revisions in my manuscript. I hope to make these by the end of this week, if possible, and that is why I telegraphed. I shall be very glad to pay for the photostat and the photograph.

We have only just returned after eleven days of driving from Cambridge. I hoped we might get to New York during the summer, but the schedule at Harvard was heavy, and after Harvard was over the combination of the heat and our two small children made home seem very desirable.

With kindest regards

Sincerely Yours,


Alfred V. Frankenstein

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September sixth,
1 9 5 2

Mrs. Amy Freeman Lee, Chairman,
Lecture Committee, Witte Memorial Museum,
Brackenridge Park,
San Antonio 9, Texas.

Dear Mrs. Lee:

We have just reopened the gallery after a nice quiet vacation and I am checking through my follow-up folder which contained, among other things, our correspondence of June.

We are now in the process of organizing our exhibition schedule and I would like to know what decision you have made regarding the Fredenthal show. Won't you please let me know?

I hope you had a pleasant vacation and accomplished a lot in the painting line. Do let me hear from you.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 7, 1952.

Mrs. Roger Montgomery,
809 High Street,
Yellow Springs, Ohio.

Dear Mrs. Montgomery:

The price of the Shahn print "Phoenix" is \$75. in the edition which was hand-colored by the artist; and the price of the black and white version is \$10.

The "Child with Ice Cream" is \$75.
There is no black and white version of this print.

Sincerely yours,

ca-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lawrence A. Fleischman.

- 2 -

September 17, 1952.

Jr.'s return last week, I have succeeded in bringing the figure down to \$5,700., which is a little better than 15% and is without doubt unique in the sale of Marins and particularly outstanding examples. I honestly feel this is a terrific break, but shall do nothing about it until I hear from you.

As a businessman you will appreciate the fact that it is not customary to make concessions and to work on a long time basis. Although I encourage both in the case of my young, growing collectors - for whom I have an especially soft spot - I do have a responsibility to the artists as their agents. They, too, have become very hep in the past two years and talk back to me without hesitation. The new line among the boys is "I will hold on to the picture for two years and sell it at the enhanced price". So, you see, I am doubly hamstrung in this situation.

Why don't you let us bill you for the first three items now and I can hold the Marins here and will guarantee not to sell them until you can start making payments on them. The old boy is about to be eighty-three and asked me not to make sales involving more than a year in payment. He may change his mind when he gets back. Then I can really have a personal heart-to-heart talk with him.

I hesitated to write you sooner in the hopes of breaking down the resistance, but the 1954-55 business was too much for him to take. Think about this and let me know whether you can work out something that will at least complete the payment by September, 1954 - which is exactly two years from today. After I recover from my Boston trip and the opening of the 23rd Annual Exhibition, I hope to visit Detroit and I shall let you know well in advance. Meanwhile, I hope that you and Mrs. Fleischman will be in New York to see the exhibition of new examples by all our boys.

Sincerely yours,

agh-k.

P.S. Just came back from Boston and would certainly recommend a special trip to see the Boston show. It is truly significant and your painting is quite outstanding in the collection.

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September 3, 1952.

Mr. Robert M. Church, Director,
Philbrook Art Center,
2727 South Rockford Road,
Tulsa 5, Oklahoma.

Dear Mr. Church:

I returned from my vacation yesterday and Mrs. Helpert handed me the correspondence you had with her during the past month.

We are prepared to send you six important paintings at any time you wish. We would prefer that you communicate directly with the shipper of your choice, making the necessary arrangements for transportation and insurance. As soon as I hear from them we will deliver the paintings.

Within the next day or two we will send you a list of titles, with prices, dates, etc.

Sincerely yours,

ca-k.

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September twenty-fifth,
1 9 5 2

Mrs. Leo Simon,
Westchester Avenue,
Rye, N. Y.

Dear Mrs. Simon:

Evidently I got myself into a bad spot with you, although I thought my letter early in the season was quite cute. As a matter of fact, I expected that my request for a rain check would be taken up and that I would be invited to a subsequent party.

Now in retaliation, I am inviting you to our party to be held on Wednesday, October first. It should be fun and I hope that you and Mr. Simon will be here. I am disappointed that you missed the current exhibition of folk art, which includes a number of pictures I thought you might like to see. It would be so helpful if you gave me more hints about the type of paintings you would like to add, as there are several specific examples here which I think would fit in with your collection.

As I advised you previously, the painting "Virtue and Independence" had already been sold. Therefore, for the simplification of bookkeeping, may I suggest that you make out the check directly to the person from whom I rebought it and I shall forward it to her. The price is \$375. and the check is to be made in the name of S. Watter.

Do come in.

Sincerely yours,

egh-k.

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RICHARD G. HENSLEY
Chief Librarian, Division of
Reference and Research Services



ARTHUR W. HEINTZELMAN
Keeper of Prints

MILTON EDWARD LORD, Director

BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

September 9, 1952

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan,

I have just returned from my vacation and have received your letter and check. Thank you very much for taking care of this matter. The Kuniyoshi print has been packed and will be sent to you today. The original wrapping is also enclosed.

We would appreciate receiving another print to include in the Israel exhibition.

Sincerely yours,

Muriel C. Robinson (Mrs.)
First Assistant

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

September 25, 1952.

Mr. William King,
c/o American Express Company,
London, ENGLAND.

Dear Bill:

This letter is a confirmation of our brief conversation this morning. It is put in writing because we feel it best to have these arrangements clearly understood in order to avoid any future misinterpretations. You will note that this is merely a formal rendering of the terms outlined in our letter to you of July seventh.

1. You agree to appoint the Downtown Gallery exclusive representative for the sale of all your sculpture and, as agent, to handle the business details of any commissioned "commercial" work you may be asked to execute.
2. The Downtown Gallery agrees to display your sculpture on its premises, to include your name in the roster of artists represented in The Ground-floor Room, and to endeavor to place your sculpture in outside exhibitions. The Downtown Gallery further agrees to bear the cost of all advertising, printing, mailing, etc., in connection with the promotion and sale of your sculpture.
3. For these services, you agree to pay the Downtown Gallery a commission of 35% of the actual selling price of any and all pieces of sculpture, in whatever medium, and to pay the Downtown Gallery the same commission on any commissioned work you accept. It is further understood, as is customary with the other artists whom we represent on a consignment-commission basis, that when any sculpture is re-consigned and it is necessary for this gallery to pay a commission to another dealer or institution, that the Downtown Gallery shall have the right to charge you a 40% gross commission. In all instances, payment will be made as monies are collected.

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September twenty-third,
1 9 5 2

Artist's Equity Association,
625 Madison Avenue,
New York, N. Y.

Gentlemen:

According to our records, you borrowed for
exhibition eight paintings on April 18,
1952.

Since so many months have elapsed, we would
appreciate an immediate return of the re-
maining six pictures. We have received the
Kuniyoshi and Levine.

Sincerely yours,

agh-k.

or to publishing information regarding sales transactions.
eachers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September twenty-third,
1 9 5 2

Mr. Boris Mirski,
166 Newbury Street,
Boston, Massachusetts.

Dear Boris:

I have finally succeeded in making a chart of our respective accounts. Hereafter, we shall keep two separate books so that no further confusion can occur. Instead of sending you a commission credit immediately on the consummation of a sale, we shall merely send you a memorandum for your information and will send the credit when we are actually paid for the picture.

At present it seems unfair to withhold payment to one artist - say Mitch Siporin - because we have not collected from Gersten or Cowan, whose commissions were credited to your account.

I hope the report is clear and that you can make payments for the sales you effected in the very near future so that we, in turn, can pay Mitch. On the other hand, I will keep sending you checks as we receive payments from the Boston clients, whose sales' commissions we credited to you.

Sincerely yours,

egh-k.

September fifth,
1 9 5 2

Mr. Alan H. Temple,
55 Wall Street,
New York 15, N. Y.

Dear Mr. Temple:

The gallery has just reopened and I can now give you the information you requested.

The painting by Miles Spencer "Apartment Tower", dated 1944, was exhibited as follows:

Whitney Museum,	Dec. 1944.
University of Nebraska,	March, 1945.
Carnegie Institute,	1945.
University of Iowa,	Summer, 1946.
Brooks Memorial Gallery, (Memphis, Tec..)	May, 1946.
California Palace of the Legion of Honor,	Fall, 1946.
The Downtown Gallery,	May, 1949.
Texas Christian Union, Ft. Worth,	Dec., 1949.

Thus, you see the painting was exhibited considerably and was considered an excellent example by this outstanding artist, who, as you may know, died several months ago.

In return for the above information, I hope you will let me know at what auction you purchased the painting and what price you paid for it. I shall appreciate this courtesy as we like to keep our records in excellent order.

Sincerely yours,

agh-k.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2 September 1932

Mr. Otto Wittmann, Jr.
Associate Director
Toledo Museum of Art
Toledo 2, Ohio

Dear Mr. Wittmann:

After many letters, telegrams, telephone calls, it seems that Carnegie is going to show VISA by Stuart Davis in their International Exhibition this year. I have been away for a month and just arrived back to review the correspondence between Mrs. Halpert and Mr. Washburn. I am assuming that Mr. Washburn has communicated with you and that you are shipping VISA directly to Pittsburgh at the close of your exhibition. If he has not done so, would you so ship it?

Many thanks for your cooperation.

Sincerely yours,

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LEAGUE in aid of CRIPPLED CHILDREN, INC. 250 West 57 Street, New York 19, N. Y.

Founded 1925
(Formerly The Men's League)

Columbus 6-0984

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Executive Director

September 2, 1952

Mr. Walter Meigs
4100 D
Lincoln, Nebr.

Dear Mr. Meigs:

Parke-Bernet Galleries, Inc. has graciously consented to hold a benefit Art Auction at its galleries in the fall of 1952 for the benefit of the League in Aid of Crippled Children, Inc.

The proceeds of the sale will be applied toward the furtherance of the League's activities and the erection of a center to meet the educational and social requirements of orthopedically handicapped young people.

On behalf of the Art Committee, of which I am Chairman, I am making a personal appeal to you for a painting, etching, water color or drawing to be included in the sale.

We are all familiar with your work, examples of which we admired at the recent exhibition of contemporary American paintings held at the Whitney Museum.

Your name added to our list of donors will add prestige to the sale and will be included in our publicity releases to newspapers.

This is a very worthy cause and we are anxious to have the auction a real success.

We shall consider it a privilege to arrange to pick up your contribution at our own expense.

Sincerely yours,

C. Clarence Kaskel
Chairman, Art Auction

Encl.

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MISS PAULINE VICTORIUS
Secretary

September twenty-fourth,
1 9 5 2

Mr. Edwin Bruns, President,
Cedar Rapids Art Association,
Cedar Rapids, Iowa.

Dear Mr. Bruns:

In going through the catalogue entitled "Contemporary Art In Iowa", I was interested in seeing your representation. I was also somewhat chagrined that none of our artists were included in your group.

It occurred to me, therefore, to call your attention to our list, which includes - as you will see - a number of the outstanding artists in America. A catalogue of our forth-coming exhibition is enclosed. This includes only our major group, but within two weeks we are opening an exhibition in the Ground-floor Room, a new department established last year. A catalogue of the previous exhibition held in this room is also enclosed, so that you may see the biographical notes. All of these boys - within the year - have been invited to national exhibitions and a large number of their works have been sold, both to private collectors and to public institutions.

I shall be glad to send you specific data and photographs, if you so desire. Also, I hope that when you are in New York this gallery will be among "your places to visit". It will be nice meeting you.

Sincerely yours,

egh-k.
encls.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 8, OKLAHOMA

VICTOR C. HURT, President
ROBERT M. CHURCH, Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11 September 1952

Charles Alan, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

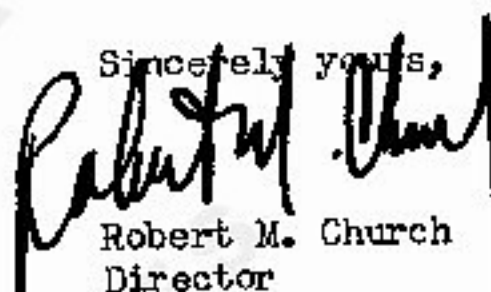
Dear Mr. Alan:

Thank you for your letter of September 3. I am delighted you are going to be able to send us the six paintings. We will have Budworth do the packing and if you will send me a memorandum as to how you wish the insurance handled, we can insure the paintings immediately. In such a case, the works can be sent on immediately, right away, which would be most convenient from my point of view. I am dropping a note to Budworth today to deal directly with you. Thank you for your cooperation. We have had some difficulty in this matter but it looks now as if we will have a nice smaller exhibition which will do an equally good job.

On another matter, I had a letter from Jerry Bywaters asking about the show. I have written to him this morning to tell him what has happened from our point of view and he will probably communicate with you further before he decides whether to take the pictures on down to Dallas. I would recommend highly that they go on down there since it is possible that Dallas may be thinking of purchasing as we do along the way. At the same time these retrospective showings of people as important as Georgia O'Keeffe are always of use to everyone.

About half of the lenders whom you suggested have agreed to send paintings and we have been able to procure one or two others which will make the showing satisfactory at least.

Sincerely yours,


Robert M. Church
Director

RMC/jn

on the Nickman case. We would appreciate it if you could ask Mr. Shalen to sign them as soon as possible, and then send them back to the frames:

Armand Lee & Co.
828 N. Wells St
Chicago 10, Ill

Many thanks for your cooperation.

Sincerely yours,

Marian G. Despres

(Mrs Leon M. Despres)

[Sept. 1952]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Hilltop Theatre

Incorporated



EMERSON'S FARM

Lutherville, Maryland

Don Swann, Jr., President

Tolson 2404

Member Summer Stock Managers Association

The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Miss Halpert,

The Hilltop Theatre School of Arts, which will open on September 22 at 1006 North Charles Street in Baltimore on September 15 would like to exhibit the works of Mr. Robert Knipschild. The opening will have considerable publicity, both newspaper, radio and television.

I thought you might like to know some of the members of our board. They are Dr. Richard H. Howland, chairman of the Department of Fine Arts of Johns Hopkins University, Mr. Lincon Johnson of Goucher College, Mrs. Vernon Meghan III, artist and teacher of art.

We had a very successful exhibit of Jackson Pollock's works last year.

I am sending this letter with my children, who happen to be coming to New York City for the day, so that it may reach you sooner.

If you wish us to exhibit the pictures, Hilltop Theatre will send their station wagon and also return them by same. Please contact me at my home for further arrangements. 3400 Bateman Avenue, Baltimore 16, or Forest 8810.

Very truly yours,

Mrs. Louis A. Carliner,

Louis A. Carliner
Chairman of the Art Gallery

Edwin J. Bruns,
216 15th, St N.W.,
Cedar Rapids, Iowa,
September 27th, 1952.

Edith Gregor Halpert,
Director, The Downtown Gallery
New York 22, N.Y.

Dear Miss Halpert:

Your letter of the Sept. 25th, noted and I am somewhat at a loss in your meaning as to, "none of our artists were included in your group". Perhaps you did not understand that this exhibition was put on by the department of Fine Arts of the University of Iowa, at their school galleries in Iowa City. Not by the Cedar Rapids Art Assoc.

Our understanding of this summer exhibition was that it was a collection of "Contemporary American Art owned by Iowan's and loaned to the University of Iowa for their summer festival". We of the C.R. Art Assoc. loaned them paintings which they requested from our collection for this purpose, other than this we were in no way responsible for the Fine Arts Festival. We were happy to co-operate with them to help make their show as successful as possible. Their show was entirely made up of loans from within the State, and I believe the purpose was to sell Iowan's on contemporary art. This was an educational matter and I believe it was well worthwhile.

The Cedar Rapids Art Assoc. exhibits contemporary Art each year and at various times has had some of the names in your catalogue represented in some of our shows. We try to bring a cross section of American Art here each year, and may in the future show some exhibitions from your gallery if available.

Sometime later I would like to arrange a New York showing of my own work and would like to know what your gallery would do in regards a one man show. If you are interested in showing my work you could let me know to make future arrangements. Perhaps we can work out something with the C.R. Art Assoc. and a one man show of mine which could be of mutual value.

I remain Sincerely yours,

Edwin J. Bruns
Pres. of The Cedar Rapids Art Association.

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91 Central Park West
N. Y. Sept. 29, 1952

Dear Mrs. Halpert,

I am moving to
123 - 35th - 82nd Rd
Kew Gardens L.I. on the
1st of Oct. My account
at the present bank has
been closed, but I will
open a new account in

ARTHUR S. LUKACH, INC.
122 EAST 42ND STREET
NEW YORK 17, N. Y.
MURRAY HILL 4-1430

REAL ESTATE
MANAGEMENT
LEASING
SALES

IRVING M. SCHWARZKOPF

September 3, 1952

Mrs. Edith Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I enclose herewith copy of a letter to Mrs. Bijur, nee Miss Reis, which is self-explanatory.

I also enclose violation #1929-1952, your letter of April 6, Department of Housing & Buildings letter of May 14, and dismissal of violation dated September 2, 1952. These all pertain to the parapet wall at the west lot line. The dismissal of the violation should be carefully preserved.

I have asked Antovel Painting Co. to give me an estimate on SR, and if you talk to Mintzes you might ask him for an estimate, though I much prefer Antovel.

Let me know when you get the details of your mortgage.

Regards,



IMS/mc
Encl.

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September 5, 1952.

Mrs. Louis A. Carliner,
Chairman of the Art Gallery,
The Hilltop Theatre,
Emerson's Farm,
Lutherville, Maryland.

Dear Mrs. Carliner:

We will be glad to elden you a group of paintings by Robert Knipschild for exhibition at the end of this month. In looking through our stock, it seems doubtful that we can spare more than eight paintings at this time. You do not indicate how much space you have nor the duration of the exhibition. I am assuming that you will want to show the paintings for a minimum of four weeks and that is the reason we could not deplete our stock further.

The paintings we will lend you average about 30" in width. If you have room for more paintings, I would suggest that you communicate immediately with Mr. Knipschild at 1749 St. Matthews Court, Washington 6, D.C. and he will supply you with additional material. We have no watercolors or drawings by him in the gallery and it would probably make your show more interesting if you show a few examples in these other media.

We imagine that you will insure the paintings from the moment they leave this gallery until they are returned to us. Upon twenty-four hours' notice you may send for the paintings at any time that is convenient to you.

Sincerely yours,

ca-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September fifth,

1 9 5 2

Miss Adele Lawson,
Palmer House Galleries,
Chicago 3, Illinois.

Dear Miss Lawson:

The gallery has just re-opened and I have your letter regarding the Marin show.

Under the arrangements we made with Mr. Marin, his paintings may not be re-consigned to other galleries. However, if you would like a combination exhibition of original drawings and prints by Marin, I think I could induce him to release them. We have a sufficient number unframed items in both categories.

If you are interested in such an exhibition, please let us know - advising us how much space you have and what commission you charge. Needless to say, we are not in the same position as Mr. Valentin, who owns his stock outright and doesn't work on a limited commission with the artists.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September sixth,
1 9 5 2

Miss Elaine Louise Johnson,
10410 S. Koyrce Street,
Chicago 43, Illinois.

Dear Miss Johnson:

Thank you for your letter.

Unfortunately, in an organization of this size, it is not feasible to have a sales staff. Therefore, I doubt whether it would be worth your while to visit us regarding the position you have in mind.

May I suggest that you communicate with the A. A. A. Gallery at 711 Fifth Avenue, which has a large personnel and may have occasion to increase it at this time.

Sincerely yours,

agh-k.

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September 24th 1952.

SUZY MORRIS

CP
Dear Edith -

As you know Mr. George
L.K. is in Venice and I expect
soon to follow him - However
I hope to still be here on
October first + if so would love

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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Five Towns Music and Art Foundation, Inc.

396 Central Ave.
Lawrence, N. Y.
Cedarhurst 9-6100

1 Pine Street
Woodmere N.Y.
September 30, 1952

Mr. Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mr. Halpert:-

Enclosed you will find the brochure of the FIVE TOWNS
MUSIC AND ART FOUNDATION, which gives a detailed listing
of our activities for the 1952-3 season.

On page 7, you will notice the venture "Meet the Artist"
which Mrs. Paul Monath discussed with you last week.
Mrs. Monath has left for Europe and I am taking over
for her temporarily. I will be most appreciative
of any suggestion from you in our "Meet the Artist" series.

My telephone is Cedarhurst 9-8184.

Sincerely,


Mrs. Edward M. Gould

September 12, 1962

Mr. M. L. Gattis, Manager
Colony Furniture Shops, Inc.,
2900 Selwyn Avenue
Charlotte 7, North Carolina

Dear Mr. Gattis:

I have just returned from my vacation and found your letter of September 5th. I am sorry to be late in replying.

The picture you referred to was purchased from us by Lord and Taylor shortly after it was exhibited in connection with a room by Robsjohn Gibbings. It is a chromolithograph by William M. Harnett. A catalogue, which is informative, is being sent to you under separate cover.

You will note that it is a large folio and I can tell you that the color is so close to the original painting which we had in the exhibition simultaneously, that very few people could distinguish between the original and the print.

We have several other copies of this print, but only one is in excellent condition. The others have been somewhat damaged. Depending on the condition, the prices range from \$150 to \$225 unframed. Incidentally the prints were made in the 1880's, and although a number were published at the time, very few are extant. Since we re-discovered Harnett, we have had the advantage of having the prints offered to us from time to time.

Sincerely yours

EGHla

Schramm

TWENTY - SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

Sept 23 '52

Dear Edith

The only thing that will
keep us from your previous
reception is that Jim
will be in the State Capitol
running the campaign
and it will be at the
University of Iowa working
on a Ford Foundation project.
The preview would be
much more fun!

Yours,

Jarrett

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September twenty-fifth,
1 9 5 2

Mr. H. Perlstein, President,
Pabst Brewing Company,
221 North La Salle Street,
Chicago 1, Illinois.

Dear Mr. Perlstein:

Thank you for your letter and for your kind permission to use the Sheeler painting in our exhibition.

The exhibition opens on October first and continues to October 25th. The painting will be shipped to you immediately after. However, I hope that you will see it at the gallery while it is on view.

Several days ago I sent you an invitation to our opening party on Wednesday afternoon (from five to seven) October first. I hope that this date coincides with your visit to New York. It will be nice to meet you.

Sincerely yours,

e gh-k.

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W. F. MARSHALL, President

FX-1201

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DL=Day Letter
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1952 SEP 8 AM 4 21

0-SFC084 NL PD=SANFRANCISCO CALIF 7=

MRS EDITH GREGOR HALPERT=

DOWN TOWN GALLERY 32 EAST 51ST ST NYK=

WOULD DEEPLY APPRECIATE PHOTOGRAPH OF HARNETT LETTER
FROM CARLSBAD AND ALSO A PHOTOGRAPH OF THE SMALL
UNDATED STILL LIFE FROM THE HARMSTAD COLLECTION.
LETTER FOLLOWS BEST REGARDS=

ALFRED FRANKENSTEIN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

F R A N K P E R L S G A L L E R Y

September 22, 1952

Mr. Charles Alan
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Charles:

I'm sorry I had to leave in such a hurry again and without calling you, but you know how busy I get.

Will you please be kind enough to rob Patricia Neal of her Brice Painting. She's either still at the Plaza or at 903 Park Ave. I don't have the phone number, so you might have to send someone up there with note, or drop her one in the mail.

Billy wants this picture framed in such a way that nothing gets cut off. This means that the outside of the little silver strip should be flush with the sides of the picture. This is very important to Billy, so will you please see that it is done. The picture was sold for \$375.00, so we should not charge her for the frame.

Another thing about Billy; please let me know whether you received either rejection slips and the drawings or notification of acceptance from the Chicago Drawing and Print show, to keep my records streight, and make sure that they are not lost.

Let me know about new Shahnas-I have requests. Best,
350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • CEESTVIEW 5-5217

Frank

*Kelp and Stone
Model in Workroom
Drooling Baby*

H A D A S S A H



THE WOMEN'S ZIONIST ORGANIZATION OF AMERICA, Inc.
EIGHTEEN HUNDRED NINETEEN BROADWAY, NEW YORK 23, N. Y.

September 4, 1952

CT
Mrs. Edith G. Halpert
Eden Hill Road
Newtown
Connecticut

My dear Mrs. Halpert:

Of course I will lend our painting "Planning Solomon's Temple" for the one-man show being given Levine in Boston. I do not recall having had a letter from Mr. Wight, but then I have been in and out of town so much, and in and out of the country so much, that it is quite likely that I have missed this particular letter.

In any case, will you be good enough to inform Mr. Wight that the painting is available in Stamford.

I see that you and I are practically neighbors. How about coming down to Stamford on a "busman's holiday?"

Sincerely yours,

Rebecca Shulman

Mrs. Rebecca Shulman

RS/MH

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

Thank you very much for your letter of September 2nd.
I assume that by now you have reached Mr. Kuniyoshi. As
far as the time is concerned, we would naturally want to have
something here as soon as possible.

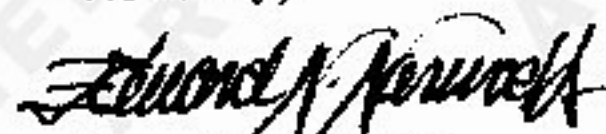
I think your suggestion of a month's time seems feasible.
We are having a meeting with Container in Chicago on either
the 22nd or 26th of September. If, by any chance, it is possible
to have the painting in our hands the beginning of that week
or preferably by the 19th, it would be ideal. Above all, how-
ever, we do not want to press him for we want to put no obstacles
in the way of an outstanding job.

Mitchell Siporin's job came in a week or so ago and all
those here at the agency felt that it turned out very nicely.
I sent you copies of my original correspondence with Mr. Siporin;
if they became lost, please let me know and, if you wish, I will
send you duplicates.

When you have a chance, please let me know the exact date
when you expect Mr. Kuniyoshi's painting to arrive in Philadel-
phia.

Best regards and I hope that you had a splendid vacation.

Cordially,



Edward W. Warwick
Art Buyer

September 10, 1952

prior to publishing information regarding sales transactions.
Advertisers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
art buyer is living, it can be assumed that the information
may be published 60 years after the date of sale.

VANDALIA COMMUNITY SCHOOLS

UNIT DISTRICT 203

Vandalia, Illinois

September 16, 1952

OFFICE OF THE
ASSISTANT SUPERINTENDENT

Downtown
32 E. 51 Street
New York, New York

Gentlemen:

I am interested in securing art exhibits for approximate two week shows and I am wondering if your gallery sends out such exhibits. If you do not and could supply me with information as to how I might arrange these exhibits, I would be most appreciative.

We have a fine exhibition hall here in a modern new high school and would be glad to pay express charges both ways on the exhibits.

I would appreciate hearing from you at your convenience.

Respectfully yours,

Ralph J. Myers
Ralph J. Myers,
Art Instructor

RJM:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a writer has established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

15 September 1952

Mr. Louis C. Madeira IV
Assistant Curator of Decorative Arts
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Madeira:

Prints of Ben Shahn's SILENT MUSIC are still available, but we have none at the gallery at the moment. When Mr. Shahn delivers the remainder of the edition (which should be next week) I will ship one to you.

Upon delivery, we will bill you, giving you 10% professional discount.

Sincerely yours,

CURT VALENTIN GALLERY, Inc.

FORMERLY BUCHHOLZ GALLERY

32 East 57th Street, New York 22, N. Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

September 25, 1952

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

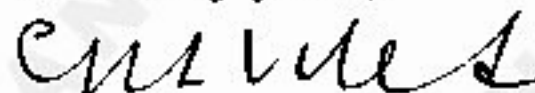
Dear Miss Halpert:

We are returning the two prints by Ben Shahn.
It seems it is difficult to sell prints by artists which
we otherwise do not represent.

Needless to say, I like the prints very much.

I hope you will have a good season and with
best regards,

Sincerely yours,



Curt Valentin

CV:JW

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

6 September 1952

Miss Margaret McKellar, Executive Secretary
Whitney Museum of American Art
10 West Eighth Street
New York 11, N. Y.

Dear Miss McKellar:

Yesterday I tried to reach you by telephone, but there was no answer
at the museum. I merely wanted to tell you that I think next Friday
afternoon, September 12, would be the best time for Mr. More to view
paintings for your Annual. By that date the artists should have de-
livered their new work. If this is not convenient for Mr. More,
would you let me know and we will arrange some other time.

I hope you had a good summer.

Sincerely yours,

DALLAS OF FINE ARTS • DALLAS 10, TEXAS

dmfa

September 16, 1952

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Here are the home addresses of those members of our
Board of Trustees which you requested:

Mr. Karl Hoblitzelle - 4004 St. Andrews Drive, Dallas

Mr. Summerfield G. Roberts - 6700 Hunters Glen Road, Dallas

Mrs. Alex Camp - 8617 Garland Road, Dallas

Mrs. John Laddy Jones - 4717 Park Lane

Sincerely,

Ann Dunsen

Secretary to the Director

Sand Laddy Jones

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 12, 1952

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Forgive me for not having answered sooner, but I have been actually on an F.B.I. job trying to trace Bernard Perlin. Since his own dealer did not know where he was, I communicated with a close friend who was about as helpful. Subsequently I learned he was somewhere in Italy and to date I have been unable to ascertain whether he is in Sicily or in Rome. However, I would suggest that you write him in care of the American Academy in Rome marking the envelope "please forward".

When are you coming up North? It is always so good to see you.

Sincerely yours

EMHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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**NATIONAL DAIRY
PRODUCTS CORPORATION**

260 MADISON AVENUE · NEW YORK 16, N.Y.

EDWARD F. BROWN
VICE PRESIDENT



September 11, 1952

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

Mr. Suizan Miki, a leading contemporary Japanese painter has just arrived in the United States with forty of his paintings. It is a distinguished collection. The Japanese Ambassador to the United States has been approached with a view to showing the collection at the Embassy in Washington. I think that this collection merits your viewing it with the ultimate idea of a possible show, if possible, this autumn or winter in your gallery. For this purpose would you care to set a day when Mr. Miki could bring some representative paintings to you and to discuss the matter?

His temporary address is 33 East 8th Street, New York, N. Y. Telephone - Gramercy 5-3076. Mr. Miki speaks no English, but his daughter does.

My interest is merely that of a friend.

Sincerely yours,



Edward F. Brown



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9 September 1952

Mr. Ray Hamby, Manager
Hilltop Theatre School of Arts, Inc.
1006 North Charles Street
Baltimore 1, Maryland

Dear Mr. Hamby:

When you wish to hold the exhibition of paintings by Robert Knipschild give us a little notice and we will be glad to cooperate with you.

Sincerely yours,

9 September 1952

Secretary
Dallas Museum of Fine Arts
Fair Park
Dallas 10, Texas

Dear sir:

Would you be good enough to send us the home addresses of the following?

Mr. Karl Hoblitzelle
Mr. Sumnerfield G. Roberts
Mrs. Alex Camp
Mrs. John Laddy Jones

We should like to send them our periodic announcements.

Sincerely yours,

1749 St. Matthews Court
Washington 6, D. C.
September 2, 1952

Dear Charles:

We were in New York last week end -- tried to get in touch with you, but you were still vacationing. Hope it was a pleasant one.

Our reason for the trip was to find a place in New York. Plan to move up on or about the 15th of this month. Have a rather small, but adequate place, which will serve as studio and apartment. It is on 12th St. - 108 West.

I have a few new pictures - products of this summer - which I shall tote along in the station wagon. And when we get somewhat settled will drop them down.

Best regards,



Bob Knipschild

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 19, 1952

Dear Mrs. Halpert:

Mr. Charles Oscar of 62 Montague Street, Brooklyn, has recently accepted a position at the Museum of Modern Art and has given your name as a reference.

We shall appreciate any information you are able to give us regarding his character and ability, and we wish to assure you that such information will be held in strict confidence.

Thank you for your assistance.

Sincerely yours,

Althea Borden
Mrs. Althea Borden
Personnel Manager

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

AB:bj

September 18, 1952.

Mr. Joseph Butler, Director,
Butler Art Institute,
524 Wick Avenue,
Youngstown, Ohio.

Dear Mr. Butler:

As you are probably aware, Miles Spencer died last May 15th. We are planning to honor him with a small exhibition of paintings executed since his last one-man show in 1946. The exhibition is scheduled to open on October 27th and will continue through November 15th.

For this occasion we would like very much to borrow your important painting "The Hatch Factory". We will, of course, cover all costs of transportation and will insure the painting for its full value from the moment it leaves your possession until it is safely returned to you. We will credit you with ownership of the painting in our catalogue.

We consider this exhibition of great importance and feel it would be sadly lacking without the fine example you own. Therefore, we hope you will be able to grant this request. We will need the painting at the gallery by October 17th and will return it immediately after the close of the exhibition.

May we look forward to an early and favorable reply?

Sincerely yours,

ce-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sally Fairweather

Shirley G. Hardin

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

September 15, 1952

EN
Mrs Edyth Halpert
Downtown Gallery
32 East 51st Street
New York, 22, New York.

Dear Edyth:

So you have had no word all this time concerning the Shahns, and after all this, no sale!

Sally and Owen are flying to Europe September 24, and she will bring the Shahn drawings with her if we hear from you immediately as to whether or not your gallery will be open to receive them.

Also wanted to let you know that our gallery will be closed from October 6 until November 1.

Business has been very good this summer, and we are looking forward to a good winter.

Hope all is well with you. Look forward to hearing from you soon.

Sincerely yours,

Shirley

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September seventeenth,

Mr. Lawrence A. Fleischman,
19480 Burlington Drive,
Detroit 3, Michigan

Dear Lawrence:

No, I haven't disintegrated in the heat but the going away and the coming back are two major efforts in my life every year and the resulting work just overwhelms me. Now I have assembled all the papers and correspondence and am concentrating on a faire Fleischman.

First of all, I want to acknowledge the return of the pictures. According to our records, you have the following in your possession. I am including the Levine which you were good enough to forward to Boston. Incidentally, I am just about to dash off to Boston for the evening.

			Selling Price	Net
Jack Levine	- G-21	"The Crusader"	\$2,400.	\$2,200.
"	G-22	"Mountaintop"	1,000.	1,500.
Stuart Davis	D-3	"Summer Day"	1,500.	1,500.
John Marin	11/12	"Sea Piece"	1,500.	1,500.
"	26/3	"Retaining"	2,500.	2,500.
"	26/7	"Pine Tree"	1,800.	1,800.
"		"River Movement"	1,000.	1,000.
		"Downtown New York"	1,000.	1,000.

On the first three pictures, as noted above, I accepted the reduced prices - making a total of \$5,200. for the Levines and the Davis. Since I had part ownership in these I could do this without consulting anyone. On the Marin pictures, the situation is quite different. The total selling price on the four paintings amounts to \$6,800. You have arbitrarily cut it down to \$5,100., based on the overall reduction of a much larger group. I cannot not consent to this cut by any means and I have to acknowledge through his son (since Marin, Sr., has been dead since 1928 and does not correspond). After continuous consultations since

September sixth,
1 9 5 2

Miss Mary T. Miller,
115 Schooley Street,
Morristown, New Jersey.

Dear Miss Miller:

When we added nine artists to our roster simultaneously, we were obliged to close our list for the time being and certainly will be in no position to invite additional exhibitors for at least three years. Thus, I think it would be a waste of your time to call on us.

May I suggest that you refer to the Art Digest's listing of galleries and communicate with one of the many others in the city.

Sincerely yours,

agh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

We are very sorry to hear that Kuniyoshi has not been feeling well but are, on the other hand, very happy to know that he has found this commission interesting.

We are entirely sympathetic in regard to the time element but would appreciate it if you would keep your eye on him and let us know how things are coming and when we might expect the painting here in Philadelphia.

Yes, we did like the Mitchell Siporin painting very much and I think our Layout Department has done a very handsome job in incorporating the type with it. We had planned a meeting this week in Chicago but, for some reason or other, Mr. Paepcke was unable to be present so it was called off. We hope to have it in October and will let you know the client's reaction to the Siporin job as soon as possible.

Best regards.

Cordially,



Edward W. Warwick
Art Buyer

September 26, 1952
EWW/hdf

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALAN H. TEMPLE
55 WALL STREET
NEW YORK 15, N.Y.

September 15, 1952

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

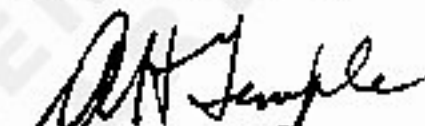
Dear Mrs. Halpert:

On my return after an absence from my office I find your letter of September 5 and greatly appreciate the information about the Spencer painting. This painting was auctioned by an itinerant auctioneer named Van Brink, who seems to have no regular place of business. On this occasion he apparently had obtained the furnishings of two or three estates for liquidation and rented an empty store in Hamaroneck.

He sent out some announcement cards, one of which came into my wife's possession, and on which he mentioned modern paintings by Spenser (sic). On the chance that this might be Miles Spencer we went to the exhibit and saw that the painting was obviously genuine and fairly important. As for the price, I don't think you will want to make any record of it since it unjustifiably belittles the painting. The auctioneer started the bidding at \$30, no one there but ourselves had any inkling of its value, and we bought it for \$40.

Since you desire to keep such good records of your painters' work, I should add that I own a small Kuniyoshi which I purchased from Morton Goldsmith of Scarsdale two or three years ago. It is called "Grapes in White Bowl", 15"X11½", painted in 1935, purchased by Mr. Goldsmith through your gallery. I think these are the only two works by your people that I have.

Sincerely yours,


Alan H. Temple

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Colony Furniture Shops, Inc

2900 SELWYN AVENUE
CHARLOTTE 7, N. C.

Sept. 5, 1952

Downtown Gallery
23 East 51 St.
New York City

Gentlemen:

In the Widdicomb Furniture Co. brochure, they have a picture which I am trying to locate. It is a violin, upright and a peice of sheet music on a dark background. They suggested that I get in touch with you in trying to find out about it. Any information would be greatly appreciated. Thank you.

Sincerely,


M. L. GATTIS, Mgr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 60 years after the date of sale.

The project, as you know, was underwritten by a group of friends of the Museum with the expectation that the rentals of the works of art would make the venture self-supporting. This point has not yet been reached, and the project last year actually operated at a loss of \$11464.46. The sponsors of the project believe, however, that its value to the artist more than justifies its continuation and that there is good reason to believe that it will eventually carry itself. They are willing, therefore, to continue to underwrite the project.

We believe that the fact that modern works of art went into the homes of 174 borrowers and were seen by all their families and friends and that 39 of these borrowers were persuaded by this experience to purchase one or more of these works of art is strong indication that the project fulfilled its function. It is reasonable to foresee that the cumulative effect of this service on the public should yield an even better record in the coming year.

We hope that you share our faith and enthusiasm and will be willing to continue your generous cooperation with us. We are planning to increase our efforts of promotion and to widen the scope of our public by permitting institutions such as schools and hospitals who have a member of the Museum on their Board to participate in the program. This latter plan is the result of a series of requests received last year, and seems to us a very good step in our efforts to widen the appreciation of and the market for modern art. If you agree with this plan, as we hope you will, we would appreciate it greatly if you would sign the enclosed copy of the amendment to our agreement and return it to us. The original is for your files.

Sincerely,

Andrew C. Ritchie

Andrew C. Ritchie, Director
Department of Painting and Sculpture

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

ACR:cal

10 September 1952

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Mr. Fernando Puma
59 West Ninth Street
New York 11, N. Y.

Dear Mr. Puma:

Permission is herewith granted to reproduce:

John Marin - "A Composing #2, Cape Split, Maine"
John Marin - "Boats and Sea Gulls, Cape Split, Maine"
Herbert Katzman - "London"

in a book on contemporary painting and sculpture to be published by Doubleday. It is understood that permission is granted for this specific publication only.

Sincerely yours,

September 16, 1952.

Mrs. Sheldon Keck,
87 State Street,
Brooklyn 2, N. Y.

Dear Mrs. Keck:

Our fiscal year ended on August 31st.

In going over our books there seems to be some confusion with your account, primarily due, I suppose, to the fact that we pay for some work directly and Miss O'Keefe also paid you directly.

Do we owe you any money? We haven't had a statement from you for some time. Would you let me know about this at your convenience as we would like to settle this account.

Sincerely yours,

ca-k.

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Katrina Lipper
Queen Anne Cottage
Acord, Massachusetts

156

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 12, 1962

Mr. Theron L. Kelley
East Boothbay
Maine

Dear Mr. Kelley:

Thank you for your letter and all the information incorporated.

Unfortunately I could contribute very little to the information you now have. While I am familiar with the work of W. P. Stubbs, I have devoted my time entirely to the less proficient artists and could be more helpful in the true folk art category. Might I suggest that you communicate with the Kennedy Gallery, where Stubbs and other marine painters are better known. Furthermore, I think that gallery would be interested in acquiring the picture and would give you a good idea of its current value. If, however, you find the so called primitive type of paintings, I should be delighted to hear about them, as we are constantly adding to our collection of folk art.

Sincerely yours

EGHLa

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 12, 1952

Mrs. Rebecca Shulman
Hadassah
The Women's Zionist Organization of America, Inc.,
1819 Broadway
New York 23, New York

Dear Mrs. Shulman:

It was very good indeed of you to go to the trouble
of delivering the Levine to Mr. Wight, who needless
to say was very delighted with the painting. I do
hope that you will find time to see the exhibition
in Boston as it will present a pretty inclusive
picture of this artist.

Unfortunately I am back in the city and do not intend
to return to Newtown until next summer, but I do want
to thank you for your invitation. Perhaps I can drive
up from New York some time when you find it convenient.
It is always nice to see you.

Sincerely yours

EGH:la

THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

September 8, 1952

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Of course we shall let you show Ben Shahn's "Six" in your fall exhibition. As it happens we are postponing our formal inauguration of Mr. Gallagher's gifts to us until the Kuniyoshi returns from the Carnegie since we consider that too important a part of the collection to be omitted from the initial showing. We shall see that "Six" is shipped off to you early next week.

With our appreciation for your most rewarding help in the formation of the Gallagher Collection, as well as that of Mrs. Halpert and with greeting to you both,

As ever sincerely,

Adelyn D. Breeskin

Adelyn D. Breeskin
Director

ADE/cc

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September 16, 1952.

Mr. George L. Stout, Director,
Worcester Art Museum,
55 Salisbury Street,
Worcester, Massachusetts.

Dear Mr. Stout:

Charles Sheeler and George D. K. Morris have brought us the entry blanks for your exhibition "Painters' Choice". They have indicated their own choices.

I imagine that you have sent similar blanks to several other artists whom we represent. As you know, many artists are notoriously lax about such entries and will probably delay answering until the last minute. Besides this, the artists are not familiar with the location of their paintings and which paintings are available for the exhibition.

For this reason I think the replies would be expedited and all the arrangements facilitated if you could send me a list of the artists represented by this gallery, whom you have invited to show.

Sincerely yours,

ce-k.

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September 17, 1962.

Mr. William Davidson,
Knedler and Company,
14 East 57th Street,
New York, N. Y.

Dear Mr. Davidson:

As you know, I have removed from your room in the warehouse my collection of American folk art. I am sorry that there was some delay caused by the complications between Day and Meyer and our packer.

May I take this opportunity to thank you and Knedler for your courtesy in storing this material for a year at Day and Meyer. I appreciate this courtesy and hope to reciprocate at some future date.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

September 3, 1952

5.95
18
6.23

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Our 1952 Annual of Contemporary Painting will be held from November 6th through January 4th, and Mr. More is planning to start next week to visit the galleries to select work for the exhibition. He is especially interested in seeing recent paintings by

WAGNER, Zerk - San Clemente
Carl Cloar - Remembrance of Things Past
Ralston Crawford - Colored Landscapes
Stuart Davis - New York
Louis Guglielmi - Totems & Birds
Yasuo Kuniyoshi - Amazing Angles
John Marin - Sea Piece
Walter Meigs - Rabbit Still Life
Ben Shahn - Labyrinth
Charles Sheeler - Neighbors
Reuben Tam - Dark Wave

Will you be good enough to let me know when it will be convenient for Mr. More to see the paintings.

Sincerely yours,

Margaret McKellar
Executive Secretary

CH

→ Katzman - Two Nudes before Japs Screen
Küngstein - Three Figures
Siparine - Market Place

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varnished by the best men
in Boston & the traveling up was
needed -

If you are in Boston
it would be a pleasure
to have you come in and
see me -

Sincerely
Herman H. H. H.

September sixth,
1 9 5 2

Mme. Gaston Lachaise,
Georgetown,
Maine.

Dear Mme. Lachaise:

Since I have received no word from you
and it is too late for summer casting,
it occurred to me that it might be ad-
visable to return the four sculptures
to you at the city address.

Won't you please give me this informa-
tion?

Sincerely,

egh-k.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

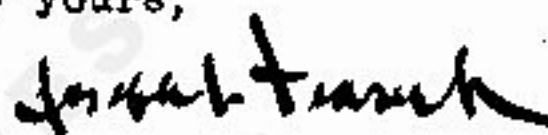
Mrs. Edith Gregor Halpert
The Downtown Gallery

-2- September 17, 1952

to be of your own choice.

Now you must believe me when I tell you how genuinely sorry I am that we could not view the work of all and particularly the young men. At another time and for other exhibitions I trust that I will not treat you and your people in this way.

Sincerely yours,



JOSEPH T. FRASER, JR.
Director

JTF:M

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 60 years after the date of sale.

September twenty-fourth,
1 9 5 2

Judge John Schaupp, President,
Board of Trustees,
Blanden Memorial,
Fort Dodge, Iowa.

Dear Judge Schaupp:

In going through the catalogue entitled "Contemporary Art In Iowa", I was interested in seeing your representation. I was also somewhat chagrined that none of our artists, with the exception of Bernard Karfiol, were included in your group.

It occurred to me, therefore, to call your attention to our list, which includes - as you will see - a number of the outstanding artists in America. A catalogue of our forthcoming exhibition is enclosed. This includes only our major group, but within two weeks we are opening an exhibition in the Ground-floor Room, a new department established last year. A catalogue of the previous exhibition held in this room is also enclosed, so that you may see the biographical notes. All of these boys - within the year - have been invited to national exhibitions and a large number of their works have been sold, both to private collectors and to public institutions.

I shall be glad to send you specific data and photographs, if you so desire. Also, I hope that when you are in New York this gallery will be among "your places to visit". It will be nice meeting you.

Sincerely yours,

agh-k.

encls.

September 24, 1952.

Mr. D. D. Beckwith,
430 East 63d Street,
New York 21, N. Y.

Dear Mr. Beckwith:

It is now just about a year since Julian Levi and I spent that pleasant afternoon at your apartment, having the pleasure of meeting your sister and also having those good drinks.

Now Julian Levi has just accepted another portrait commission and has to return to New York for the winter's teaching. This brought to mind our conversations of last winter. I am hoping that your sister has regained her health and will be in New York during the next few months because this would be a good time for Mr. Levi to go ahead with the portrait.

With best regards, I remain

Sincerely yours,

cc-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1952.

Mr. Thomas S. Tibbs, Director,
Huntington Art Galleries, Inc.,
Huntington, West Virginia.

Dear Mr. Tibbs:

When the gallery reopened yesterday, after our summer vacation, I found your letter on my desk.

We have had so many requests for exhibitions that we have been forced to limit ourselves to sending groups of paintings only to institutions with purchase funds. We do not feel it fair to the artists to withdraw their paintings from this gallery, where there is a chance of a sale, for more than a month. We have consistently refused a rental fee for exhibitions because the pro-rating of such a fee among the artists is far too complicated and would make for eventual bad feeling.

We would be glad to send you paintings, either one man shows by artists who have a large enough stock to make this feasible or group exhibitions. Our sole provisos are that the borrowing institution pay all expenses of transportation and packing and that the paintings be insured from wall to wall, plus the guarantee of a purchase, however small.

We regret that the interest in art throughout the country seems to have outgrown the production of the artists and that we cannot be more cooperative. If you are interested in exhibitions under the conditions outlined above, we would be glad to correspond with you.

Sincerely yours,

ca-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 16, 1952.

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Mr. M. R. Anderson,
Suite 1411, Oil and Gas Building,
Fort Worth, Texas.

Dear Mr. Anderson:

I am sorry to inform you that we do not have any picture of an Old Western Style Country Doctor, which you mention in your letter of September ninth. We deal exclusively in contemporary American painting, as well as early American paintings and sculpture executed before the year 1850.

If you are interested in paintings, why don't you pay us a visit when you come to New York.

Sincerely yours,

ca-k.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

**WESTERN
UNION**

W. P. MARSHALL, PRESIDENT

1901

1932 SEP 24

17)

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA007 NL PD=BEVERLY HILLS CALIF 23=

CHARLES ALAN, THE DOWNTOWN GALLERY=

32 EAST 52 ST=

DO YOU HAVE ANY OF THE PORTRAITS CHAHAN PARTRIDGE DRAWINGS
LEFT GIRLS PLEASE SEND SOME AIR MAIL UNFRAMED YES I DONT
LIKE DICK NIXON EITHER=

FRANK= (

Perls

*Telephoned answer
9/24*

(TEXT PCY)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

N. Y. CIRCULATING LIBRARY OF PAINTINGS, INC.

RUTH S. BUTLER
ELEANOR S. SADOWSKY

640 MADISON AVENUE
Between 52nd and 55th Streets
NEW YORK 22, N. Y.
PLAZA 9-7753

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 30, 1952

Mr. Yasuo Kuniyoshi
30 East 14 Street
New York, New York

Dear Mr. Kuniyoshi:

We have in our possession an unsigned Kuniyoshi painting which was purchased from you by the originator of our collection, Mr. H. Leonard Simmons, some years ago. We should be honored if you would visit our gallery and perhaps discuss with us the value of this painting and future purchase of other of your paintings.

We are looking forward to your reply.

Sincerely,

Corrine Rubin

Corrine Rubin
Secretary

September sixth,
1 9 5 2

Mr. Meyric R. Rogers,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Meyric:

I thought you would like to know that I have seen "young Miller" and liked him very much. As a matter of fact, I am seeing him again early next week in the hope of finding something for him. I wish I could use him in the gallery but my overhead just won't permit such self-indulgence - unless Chicago buys my entire folk art collection for about a quarter of a million dollars. Incidentally, what is happening with the best portion of it at the Institute? Has it been put on display and, if so, how many people have swooned?

I hope your project is moving along at a greater tempo toward your desired goal.

Sincerely yours,

egh-k.

SIMON BROS.

BUILDERS

**292 MADISON AVENUE
NEW YORK 17, N. Y.**

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September 4th, 1952

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Re: Northeast Corner of 51st
Street & Madison Avenue

Gentlemen:

We have your letter of September 3rd, 1952 addressed to Simon Bros.

In answer to your inquiry, we wish to state that blasting on the site will continue for approximately three weeks.

We are sending a copy of your letter to Marcus Substructure Corp., the contractor which is doing the excavating, with a request that it take all reasonable means to avoid damage to the property of our neighbors.

Yours very truly,

477 MADISON AVENUE, INC.

JMS:LB

CC: Marcus Substructure Corp.

By Jac. H. Quinn
V. P.

September twenty-fifth,
1 9 5 2

Miss Katrina Kipper,
3 River Street,
Boston 8, Massachusetts.

Dear Miss Kipper:

Thank you for your letter and for the photograph.

Mrs. Webb was in several days ago and I have an excerpt of your letter to her. I assume the picture described specifically is the one of which the photograph reached me.

For Mrs. Webb I selected from my private collection a small cross-section of paintings of the more naive type and would like to continue in that category, rather than compete for her with such collections as Karolik, etc., of the more sophisticated type of early American art. Furthermore, all the sculpture I assembled for her has also been of the so-called "primitive" character as it fits in with her village scheme.

Thus, I should appreciate your sending, from time to time, snapshots of any paintings of the latter type. I always have occasion to purchase good examples as there are a number of collections I am working on simultaneously and where an item does not fit into one group, it can in another. I doubt whether I will require any more paintings in oil in the portrait group, as I have a great many of these assembled during my twenty-five years in the field, but I can use more paintings on velvet and water-colors - particularly the latter - as well as any weather-vanes, figureheads, and other carvings.

On my next visit to Boston I certainly shall take advantage of your invitation to visit you. Meanwhile, however, I hope that you will send me whatever snapshots you have available.

Sincerely yours,

egh-k.

September 12, 1932

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

In the heat and rush of your visit, you inadvertently short-changed me in the number of cards you left. We fill them in alphabetically, starting with Breinin, and find that we are short for Morris, the two Shahn's, the Tam and Zerbe. If you wish I shall send you a complete list as I doubt whether you had time to make all the notations.

I do hope that you will be back again to look at some of the other artists as I always feel that it is unfair, as far as I am concerned, not to show the work of all the men, even if the committee decides to select the entire group. That of course is entirely in the hands of the committee, but I repeat that it is my duty to give every artist the same consideration and I am sure that you will understand. We omitted Brice, Burlin, Levine, Sheeler, Spencer, Zorach and the entire younger group.

Do let me know whether you plan to be in and if so when. It is always a great pleasure to see you.

Sincerely yours

EGH1a

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is at least 60 years after the date of sale.

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6H
THE NORTHERN TRUST COMPANY
FIFTY SOUTH LA SALLE STREET
CHICAGO 90, ILLINOIS

SOLOMON BYRON SMITH
EXECUTIVE VICE PRESIDENT

September 22, 1952

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

I was sorry to learn that Niles Spencer had died last May, and, of course, would be delighted to lend you our picture for the memorial exhibit. We will ship "The Silver Tanks" on October 10 by airmail express, which should be ample time to meet with your request that it arrive by October 17.

The painting is actually owned by The Northern Trust Company, although it hangs in my office. We would prefer to have it listed in the catalog as "The Northern Trust Company, Chicago", but if you would rather use my name individually, "Solomon B. Smith", that would be all right too.

We think it is good for the public to know that a bank such as ours and other industrial firms are buying pictures of this type. As you know, Container Corporation was a leader in this field, and uses original paintings as part of their national advertising program. In addition to a few others, I believe Abbott Laboratories have some type of traveling advertising exhibit.

Mrs. Smith and I send our kindest regards to you and Mrs. Halpert.

Sincerely,

Solomon B. Smith

PORT WAYNE ART SCHOOL AND MUSEUM
1026 West Berry Street
Fort Wayne, Indiana.

September 17, 1952

CR
The Downtown Gallery
32 East 51st. Street
New York 22.

Dear Mrs Halpert:

As Chairman of a Contemporary Religious Arts Festival to be held in the sanctuary of Plymouth Congregational Church the week of December 7th, I am hoping you can be of some assistance to me.

I am interested in obtaining about six or eight paintings by living artists dealing with the advent of the coming of Christ. I realize this is a limited subject for paintings, as most contemporary paintings deal with the Passion theme and not too many at that.

Would you please send me photos and sizes of any canvases you may have available at that time. I will return the photos within a week.

You may be interested to know that in addition to painting, sculpture and architecture the program is including the religious dance, drama and music. An evening is being devoted to each of the arts. Your cooperation will be greatly appreciated.

Sincerely,

W. H. McBride

Walter H. McBride,
Director.

W.H.McB/ft

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Neiman-Marcus

DALLAS 1, TEXAS

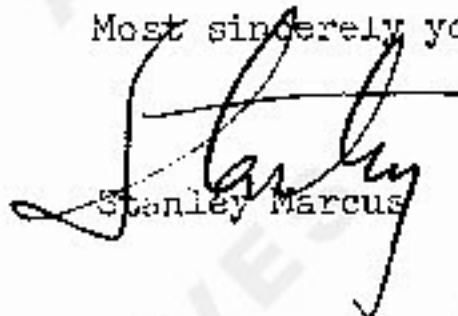
September 3, 1952

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

MY DEAR MRS. HALPERT:

I am trying to locate the whereabouts of Mr. Bernard Perlin, a young painter in whom I am interested. I tried contacting him through the Knoedler Gallery, but they had no address for him. I am wondering if you could supply me with this information.

Most sincerely yours,


Stanley Marcus

ro

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My dear Mrs. Helfert:

Pray pardon my seeming neglect
in not replying to your letter
before this.

I have not been well and even
the most important mail has
remained waiting for reply.
There are such times, it
is regrettable but to write
is impossible.

I am writing at the same
time - to Mrs. Wellington to
learn if she has returned
from the country and let

know to receive the four sculptures.
As soon as I receive her reply
I shall write you that they can
be referred to her address.

Very sincerely,

Robert Rauschenberg

Sept. 22nd 1952

George Lorus Main

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they published 60 years after the date of sale.

5222 Hillman St.
Youngstown, Ohio
Sept. 1 1952

Dear Mr. Allen:

Enclosed is my last "installment" on a purchase made from you some time ago, (a Charles Oscar). If this method, or perhaps lack of method, in buying is satisfactory with you I would be interested in other works as well. I hope to visit you within a month or so. Give my regards to Charles O., Jon Thomas and Mrs. Halpert, if you will. And best of health and good fortune to you.

George R. Elwell
Sincerely, George R. Elwell

September twenty-fifth,

1 9 5 2

Mr. Frederick S. Wight,
Institute of Contemporary Art,
138 Newbury Street,
Boston, Massachusetts.

Dear Fred:

I suppose you have finally recovered from the preview, the full view, etc. The show really looked magnificent and, as I wrote you previously, the catalogue is really the tops. Jack is still gurgling and everybody is happy.

Now that you have had your little rest, I have a job for you. The young generation is getting me down and I am passing on one of the many problems to you. Mr. Lawrence Fleischman, who had borrowed for consideration the Levine painting called "The Crusader" (and who had the painting in his possession two days before he shipped it to Boston) thought he wanted to keep it (possibly in order to see his name in print). Subsequently he decided it was much too big for his apartment and chose instead the picture that he had previously considered - called "The Tambotena Cutter". Will you, therefore, be good enough to have affixed to the latter a label reading "Collection of Mr. and Mrs. Lawrence Fleischman" and release for sale in Boston and elsewhere "The Crusader".

When I was in Boston, I saw on the billboard a number of reviews which had appeared prior to the opening. No doubt there were others published subsequently. Since the Downtown Gallery doesn't appear in these reviews, we did not receive the clippings. Would it be asking too much to have your secretary order duplicates for us so that we may keep our records complete and maybe on reading them I will learn something about the qualities of Jack Levine's painting.

And so, my best regards to you and Mrs. Wight. I should apologize, and am so doing, for not having sent a bread and butter, three courses, and dessert letter. It was a wonderful evening and I enjoyed it tremendously. Many thanks.

Sincerely yours,

September twenty-third,
1 9 5 2

Mrs. Vincent Citro,
331 South Central Park Boulevard,
Chicago 24, Illinois.

Dear Mrs. Citro:

Thank you for your letter.

Indeed, we have a number of the cromo lithographs entitled "The Old Violin" and exhibited one in our Re-Introductory Exhibition in 1939. There were several issues and we have a number of each in stock.

Are you interested in placing your print? I can tell you that we have paid from \$25. to \$100. for these prints, depending on the time and on the condition. No doubt you could get a better figure by selling it retail directly to a private individual.

Sincerely yours,

egh-k.

Furthermore,

Paragraph 2 of "Terms and Provisions" now reading: "Use of Articles Consigned. The Consignee agrees to show the consigned articles from time to time to borrowers considered by the consignee to be responsible. Any article selected by any such borrower will be leased to such borrower by the consignee for periods of from one to three months under a form of lease which will permit the borrower to display the article in the borrower's home."


to be amended to read as follows: "Use of the Articles Consigned. The consignee agrees to show the consigned articles from time to time to borrowers considered by the consignee to be responsible. Any article selected by any such borrower will be leased to such borrower by the consignee for periods of from one to three months under a form of lease which will permit the borrower to display the article in the borrower's home or such other place satisfactory to the consignee."

Furthermore,

in all Individual Consignment Agreements entered into after the date of the approval of the above two amendments, the phrase "pursuant to and upon the terms and conditions set forth in the agreement between the parties hereto, dated _____,"

will, without further reference to same, be construed as referring to the Master Contract as originally dated and to the above two amendments as though they were originally included therein.

Very truly yours,



for the Art Lending Service of the Museum of Modern Art

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September twenty-fourth,
1 9 5 2

Miss Elizabeth Moeller Geiken, Director,
Davenport Municipal Art Gallery,
Davenport, Iowa.

Dear Miss Geiken:

In going through the catalogue entitled "Contemporary Art In Iowa", I was interested in seeing your representation. I was also somewhat chagrined that none of our artists were included in your group.

It occurred to me, therefore, to call your attention to our list, which includes - as you will see - a number of the outstanding artists in America. A catalogue of our forthcoming exhibition is enclosed. This includes only our major group, but within two weeks we are opening an exhibition in the Ground-floor Room, a new department established last year. A catalogue of the previous exhibition held in this room is also enclosed, so that you may see the biographical notes. All of these boys - within the year - have been invited to national exhibitions and a large number of their works have been sold, both to private collectors and to public institutions.

I shall be glad to send you specific data and photographs, if you so desire. Also, I hope that when you are in New York this gallery will be among "your places to visit". It will be nice meeting you.

Sincerely yours,

egh-k.
encls.

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TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

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September 16, 1952

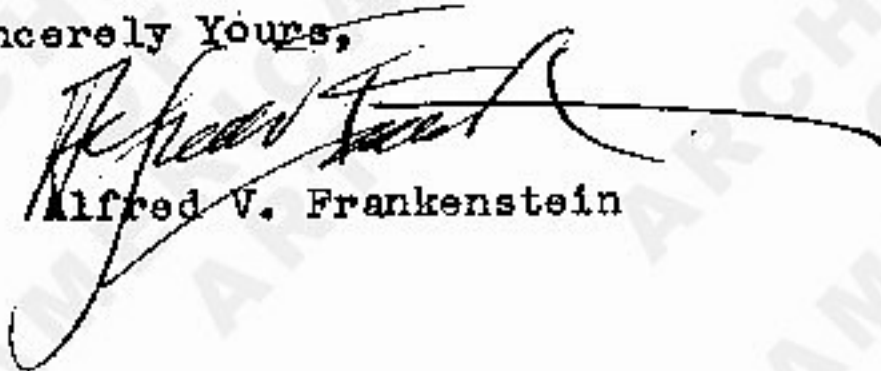
Dear Mrs. Halpert -

Many, many thanks. All very interesting and useful.

I hope the deal with the mysterious owner of the still life will go through in time to include this picture in the book.

With kindest regards

Sincerely Yours,


Alfred V. Frankenstein

8827 Beverly Bl.
Los Angeles 46
9.5.52

Dear Miss Halpert:

Thank you for
your note - Keep painting
for either Mr. Rand or
myself to pick up -
I'll be in New York in
October - I agree it may
not be American - at least
subject matter implies -
Will try to send what
painting before I leave.
Sincerely Pennington

17-18 CENTURY
ARCHITECTURE
DESIGN

Antiques
WINSOR WHITE

RUWIN
DUXBURY, MASSACHUSETTS

CANDLESTICKS
DECORATIONS
FABRICS

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2.

At the time I purchased it, Mr. Whittington gave me enough of it's history which he had received from a Capt. Beadle here in town in 1912. Yesterday, I went through some old records that were compiled by Mrs. Cushman, on the Ships and Shipping from the Town of Duxbury, and found most of what I have typed in the second and third paragraphs of this letter.

On my recent trip I purchased a superb three-quarter relief carved head of Benjamin Franklin, in early red walnut, which I attribute to Simeon Skillin, Jr., for the modeling and facial planes are fuller and have greater depth than are found in the work of his brother John. Then to; the hair is waved with fine line carving that is almost engraving, typical of Simeon's work.

Better enclose a poloroid snapshot to show what I mean and allowe you to judge for yourself.

Do hope this letter will help you, and don't know who else I would go to all this bother for.

Would like to know who is an expert on ship carving. I have talked with everyone at the various Marine Museums and exhibits, as well with private collector's, and find that they actually know very little, other than what they own and have been told. To most of them the names Rush, Dodge, Skillin etc., are their God's and like the Antique furniture dealers and picture dealers, they use them without proper knowledge and discrimination.

Sincerely,

Ruwin White

The new Straus arrived in June and was a boy - Michael Thomas. He is the first blonde in the family and is doing very well.

We have not been away with the exception of a trip to Dallas last week-end for the Neiman-Marcus Fashion Awards and a visit with the Marcuses. We leave for Mexico City this week-end and will be gone approximately a couple of weeks.

We look forward to the possibility of seeing you sometime in November or December in New York unless you decide to come down and see how the other half lives before that time.

Best regards.

Yours sincerely,



RDS/ps

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15 September 1952

Mr. Robert M. Church, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa 5, Oklahoma

Dear Mr. Church:

Budworth has already called and are collecting the paintings tomorrow. Would you please insure the group for full value? We have already sent you the list with the prices. As the paintings will have left the gallery, we would appreciate it if you place this insurance at once. The insurance should remain in effect until the paintings are safely returned to us. For this reason, would you arrange with Jerry Bywaters to take it over when the paintings are no longer under your control.

Sincerely yours,

Adele Lawson

Palmer House Galleries

CHICAGO 3, ILLINOIS
FRanklin 2-0790

September 6, 1952

Mrs. Edith Halpert,
Downtown Gallery,
32 East 51st,
New York, N. Y.

Dear Mrs. Halpert:

On July 31st I wrote to you about the possibility
of having an exhibition of watercolors by John Marin after
Christmas.

If this can be arranged, I expect to be in New York
this month and I would like to arrange to see you at that
time.

Sincerely,

AEL/MS

Adele Lawson

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purchaser is living, it can be assumed that the information
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10 September 1952

Dear Robert d'Arista:

As I told you on the telephone, we have come to the decision that we should not add an artist to our list for one year.

Now, about you: I hope you do not feel that I am presuming when I advise you. I think I have given you every evidence of faith and interest in your painting. Also, I do not want to jeopardize your chances of making another connection. We will not add another artist for a year, but circumstances make the period longer, and this letter is in no way a commitment on our part.

Both Mrs. Halpert and I like your painting. But we both agree that it would be a mistake for you to show at all extensively as yet. Something happens to an artist when he begins to expose his paintings to public and critics. There is a self-consciousness, and a tendency either to become set in a direction, or to go in reverse. Few artists find their language or their definitive statement before they are thirty. Some later than that - Marin was over 40 before he really found himself. Mrs. Halpert and I feel there is too much premium on youth today, that too many artists are in too much of a hurry.

You are too talented not to treat that talent with the utmost care and respect. You have grown so much in the past year and promise to grow so much more. It seems to me that the money you might make by showing your work now would be so infinitesimal compared to the harm you might do yourself that it would be foolhardy. I think you must convince your family of this. You may show them this letter if you feel it will help. I think you must convince them that they have an exceptional son who is never going to make a million dollars but who might be an important artist - which is probably more important.

As I said before, I do not want you to wait for us. We have to make our decisions (painful as they may be) without sentiment. I am writing you as a friend, giving you my best advice, with no motive at all. My only reason is that I admire your work and want to see you realize all the possibilities which, for me, you appear to have. I am always glad to see you, to see your paintings. Do not hesitate to ask for advice or help if you think I might be able to give it to you.

September twenty-third,

1 5 2

POK
brought Spencer from Belmont
Kingdon
Mr. Alan Temple,
55 Wall Street,
New York, N. Y.

Dear Mr. Temple:

I am very grateful to you for your informative letter. Some day when I meet you, I shall tell you more about the Spencer. Meanwhile, I want to congratulate you for acquiring this really outstanding example and for getting it at the absurd price you quoted. Such flukes do occur from time to time and I am glad it happened to you. I have made the corresponding entry on the Kusiyoshi photograph.

On October first we are opening an exhibition of paintings and sculpture by all the artists associated with the gallery. These are the most recent examples and represent them at their immediate peak. I am very eager to have you see this show and am extending a personal invitation to our cocktail party, which is being held on Wednesday afternoon, October first. It will be nice to meet you.

Sincerely yours,

egh-k.

September 16, 1952.

Mr. J. L. Seaver, Associate Editor,
Professional Relations,
Medical Press, Inc.,
11 East 28th Street,
New York 10, N. Y.

Dear Mr. Seaver:

We would appreciate it if you would send us
two more copies of the Pfizer SPECTRUM in
which the drawing by Ben Shahn is reproduced.
We need these for our files.

Sincerely yours,

ca-k.

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COLLEGE OF
FINE ARTS

SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

September 17, 1952

Mrs. Edith Halpert
Downtown Gallery
New York, New York

Dear Mrs. Halpert:

This is to confirm our request for the John Marin show to be held in January, 1953. During our very pleasant visit with you in June you suggested that I return later to help select the approximately fifty works to be shown. I will be free during the Thanksgiving and Christmas vacations. Which time would you prefer that I come to New York?

Mr. Rice tells me that we will have a \$225 limitation on our purchase budget for this exhibition. I am sure that you can arrange for the inclusion of works within that figure.

Yours sincerely,



James E. Dwyer
Chairman
Exhibition Committee

JED:mss

September 17, 1962

the new medium, polymer tempera, would be greater, we could still give you 10 paintings only in that medium. I am sure that Zebe would be glad to write a brief explanatory technical note to accompany the paintings. This should be of great interest to students.

WILLIAM ZORACH: A retrospective group of up to 30 watercolors, uniformly matted and unframed.

NESLEY LEA: A group of 30 watercolors, uniformly matted but unframed.

BERNARD KAREL: A retrospective group of 10 or more oils.

JOHN MARIN: A group of from 10 to 25 etchings, uniformly matted and unframed.

If you do select this exhibition, we are anxious to make it very clear that it is loaned through the courtesy of the Downtown Gallery. By this I mean that on each mat there would be a small legend with this information. The reason we make this request is that we believe there are many people throughout the country who would like to acquire an inexpensive example by Marin, but do not realize that these etchings are available at extremely reasonable prices.

In addition to these groups of paintings, etc. by our "old masters", we could let you have a group exhibition of three or four paintings each by the following artists, whom we recently introduced in our Ground-Floor Room:

Carroll Cloar.
Jonah Kinigstein.
Robert Knipschild.

Robert Preusser.
Walter Heise.

As I told you, our reason for offering these exhibitions is that since we have added nine artists to our list, we are somewhat short of space. Rather than returning paintings to our more prolific artists, we believe the paintings would function in bringing the work of these artists to a new public. Therefore, with no charge except the knowledge that you will cover insurance and transportation costs, we are glad to offer the shows to you to circulate for at least one year.

Sincerely yours,

ca-k.

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THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS 15, OHIO

September 19, 1952

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

Thank you for your letter of September 11 to Mr. Malone stating that you will send us a group of ten paintings for our Lending Gallery.

We would love to have two or three small bronzes, but not terracottas by Zorach, from \$200 down. In lending, the terracottas are too much of a breakage problem.

We have found Berkley Express as satisfactory, and somewhat less costly, than Budworth; but use your preference in this matter.

May we please receive a price list on these pieces which includes 10% to ourselves on sales.

We will shortly return to you the Arthur Dove which still remains from our last loan. The bite I had thought might turn into a sale did not materialize.

Thank you for your kind interest.

Very sincerely,

Warren Beach

Warren Beach
Assistant Director

WB:cb

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Mrs. J. Watson Webb

See, I remember

Mystic, Connecticut, which incidentally, houses some very fine objects and which I think will have the new paintings removed in the near future. The circumstances are really very entertaining. At the same time — when I see you — we can discuss in greater detail the publicity plans for the Spring and I can show you the catalogue books which are now entirely complete, with the exception of whatever new items you obtained since my visit. I spent all summer working on these books and on the catalogue in general, and must say that I am pleased with the tremendous amount of work I accomplished in the quiet of Connecticut and in spite of the many trips I had to take. In order to see what was available in the way of sculpture and paintings, and how other collections were installed. You had better save a full evening or a week and let me give you the great amount of material I have collected. I had all the pictures moved, so that we may see that of seriously.

making expenses.
go over the balance of the sculpture with the same idea of
to look at some more material for substitutions and also
examined easily. You may want to come up there some time
so that all the material can be properly filed and can be
out of the Knedler room and rented a large one for myself
stands the situation. Meanwhile, I moved all my material
only one, cross out the second number. Day and Meyer under-
judgment in this case, and if you think there should be
occasion to rearrange things through what was said see me your
after we separate those that require attention and will not
two temporarily so that the restorers may examine the pictures
into this one room. I thought it might be advisable to have
which has to be signed by you. While all the pictures fit
be cleaned and/or returned. I am enclosing the contract with
photographs. Weights and measures are being made up for
selected at once and certainly look forward to seeing you about
carefully to make all things as good as possible. I hope to
we can both visit Washington very soon and will try to meet
And I do hope that you will write to me often.

During your absence I spent some time with my accountant, who advised me to send you the enclosed to cover the transfer of the paintings from my room to your portfolio. Also, to assure you of getting this material any time you desire. If you wish to make any payments in advance, they may be considered a loan, but cannot be applied to the account until next January. I think you understand the situation.

I have something very funny to tell you about my visit to

Mrs. J. Watson Webb

September 12, 1952

Mrs. J. Watson Webb
Shelburne Museum
Shelburne, Vermont

Dear Electra:

You certainly executed a "house" on your return from Scotland, and were right back to your U.S.A. temporary covering Long Island City, New York, and Vermont within twenty-four hours. Naturally I am terribly sorry that I cannot see you, but hope that you will come to New York in the near future. I have so much for you to see in the way of sculpture and paintings that I have never had a chance to show you.

So that we may get started on the painting collection more seriously, I had all the pictures moved into a special portovault in your name at Day and Meyer. When you are in town we can both visit the portovault and go over the material carefully to make sure that you really want the objects selected after you see them in person rather than by any of the photographs. My main decision in the pictures which should be cleaned and/or reframed. I am enclosing the contract which has to be signed by you. While all the pictures fit into this one room, I thought it might be advisable to have two temporarily so that the restorers may examine the pictures after we separate those that require attention and will not occasion to rummage through the others. Please use your judgement in this case, and if you think there should be only one, cross out the second number. Day and Meyer understands the situation. Meanwhile, I moved all my material out of the Knoedler room and rented a large one for myself so that all the material can be properly filed and can be examined easily. You may want to come up there some time to look at some more material for substitutions and also go over the balance of the sculpture with the same idea of making exchanges.

During your absence I spent some time with my accountant, who advised me to send you the enclosed to cover the transfer of the paintings from my room to your portovault. Also to assure you of getting this material any time you desire. If you wish to make any payments in advance, they may be considered a loan, but cannot be applied to the account until next January. I think you understand the situation.

I have something very funny to tell you about my visit to

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Full
Campbell

WILLIAM L. WRIGHT

Real Estate Mortgages

SUITE 501

1025 CONNECTICUT AVENUE, N. W.

WASHINGTON 6, D. C.

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September 16, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 52nd Street
New York 22, New York

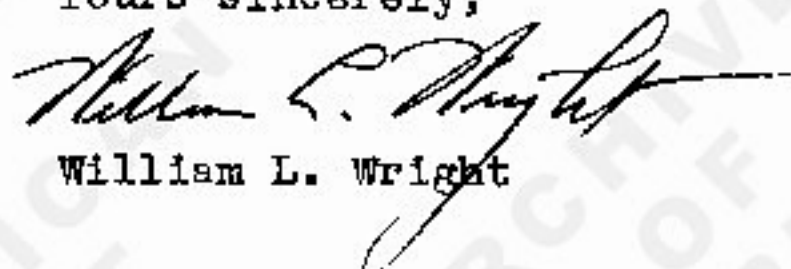
Dear Mrs. Halpert:

Because of an extremely pressing financial problem, we are forced to postpone the pleasure of owning a Marin.

Please return the \$400. deposit, and at some future time when conditions warrant, we will conclude the transaction.

Thank you for the courtesies extended.

Yours sincerely,


William L. Wright

wlw/cp

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT C. NEWBOLD TAYLOR, TREASURER
HENRY S. DRINKER, VICE PRESIDENT JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY
VERNON M. DODGE, CURATOR OF SCHOOLS

September 8, 1952

Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sir:

I write this note concerning our forthcoming Fiftieth Annual Water Color Print and Drawing Exhibition which will be staged here at the Academy from October 18 through November 23.

On Wednesday of this week, I will be in New York City with two members of our jury, Mr. Hobson Pittman and Mr. Walter Reinsel. We plan to call at your gallery and we trust that there will be important works in the above categories which can be made available.

Many thanks again for your good help and cooperation.

Sincerely yours,

Joseph T. Fraser Jr.
JOSEPH T. FRASER, JR.
Director

JTF:M

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September twenty-third,
1 9 5 2

Mr. Andrew C. Ritchie, Director,
Department of Painting and Sculpture,
Museum of Modern Art,
11 West 53d Street,
New York 19, N. Y.

Dear Andrew:

After taking a very deep breath, I read the amendment of Master Contract. Being of the verbal agreement school, I can never understand the written forms and, therefore, want to question you about the paragraph permitting a re-consignment by the consignee. I am very vague about this. Does this mean that one of your borrowers can, in turn, transfer the property on loan to a friend?

I am all for the hospitals, clubs, business organizations and colleges, but I don't like the idea of "friends of borrowers" as the pictures will get knocked around from private home to private home. It seems to me that if a friend wants a picture, the first borrower can return it to the museum at the end of the specified period and another contract could be signed with the friend. Otherwise their cocktail guests will confuse the homes if pictures follow them from wall to wall.

As a responsible agent for the artists, I want to make sure of this point before I affix my responsible signature.

Otherwise, I am very pleased with the report. As a matter of fact, I am greatly impressed with the first year's results. It certainly appears to be a howling success. To sell 15% is good even for a commercial gallery.

When are you coming to see us? Don't forget our party on Wednesday, October first, from five to seven. It will be good to see you and Jane.

Sincerely yours,

egh-k.

September 15th
1952

My dear Mrs. Halpert;

Upon the advice of Mr. Alfred Frankenstein, Art Critic, of the San Francisco Chronicle, I am writing to you in regard to a William Harnett chromo of The Old Violin, which I own.

This chromo measures $25\frac{1}{2} \times 36\frac{1}{2}$ and is on glass. It is mounted within a simple beaded inner frame with more ornate work on the outer edge. It is backed in wood. In the last line of the newspaper clipping in the picture, appear the words "Eus ilg, cin".

I have just recently learned of the history connected with this

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

September 22, 1952

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Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

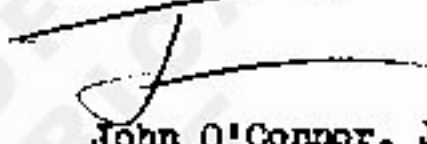
Now you do not need to work so hard by night painting Harnetts!

I am enclosing a glossy print of one by M. J. Lawler or M. J. Lawless. The former seems to be his name. Someone picked on M. J. Lawless because he was known to have existed.

The painting was brought to me by a high school teacher. It was rolled, crushed, and in very bad condition. A young Pittsburgh restorer did a very good job on it. It is 22 inches in width by 31 in height.

Have you ever heard of M. J. Lawler, and would you be interested in seeing the painting? Offer me twelve Homers for it and see what happens!

Faithfully yours,


John O'Connor, Jr.
Associate Director

JO'C ER

September sixth,
1 9 5 2

Miss Martha B. Barton,
Curator and Instructor,
University of Florida,
Gainesville, Florida.

Dear Miss Barton:

We have just reopened the gallery after
a summer vacation and I have come across
our correspondence in relation to the
Zerbe exhibition.

As we are now working on our exhibition
schedule, I should very much like to know
your plans in this connection.

Sincerely yours,

ogh-k.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 10, 1962.

Mr. Ralph J. Myers, Art Instructor,
Vandalia Community Schools,
Vandalia, Illinois.

Dear Mr. Myers:

We have had so many request for educational exhibitions we have been forced to limit ourselves to sending paintings only to institutions where there is a purchase fund.

I would suggest that you communicate with Thomas M. Messer at the American Federation of Arts at 1083 Fifth Avenue, New York 28, and inquire what exhibitions that organization has available. They circulate many groups of American paintings during the year and their rental charges are nominal.

Sincerely yours,

ca-k.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

considerable success.

Over 500 people saw it
and two paintings were sold.

I would like to show
lithographs now featuring
Kuniyoshi and have a
fine chance to sell several
of them. K. gave me
four early still lifes but
I need a variety of others.

Could you spare these
in about three weeks?

I am particularly in-
terested in the Parisian
ones.

All pictures are
insured for theft and the
building is modern and
fireproof. I would
like to have the prints as
soon as possible.

This sch. will be sponsored by
the W. Art Association with
myself Chairman of a special Comm.
Sincerely
C. Herbert Heermann.

Mrs. Edith G. Halpert

Sept. 16 - 52

Madam.

We offer a fine, early Old Penn. German
Fraktur, in Original Old frame, a nice
one, price \$75.00

will be glad to send this for inspection, if
you will pay Carriage both way and return
same day you get same, if not wanted.

Respect.

C. M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

(CA) to send

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

September 18, 1952.

Mr. Solomon B. Smith,
Executive Vice-President,
Northern Trust Company,
50 South La Salle Street,
Chicago, Illinois.

Dear Mr. Smith:

As you are probably aware, Miles Spencer died last May 15th. We are planning to honor him with a small exhibition of paintings executed since his last one-man show in 1948. The exhibition is scheduled to open on October 27th and will continue through November 15th.

For this occasion we would like very much to borrow your important painting "The Silver Tanks". We will, of course, cover all costs of transportation and will insure the painting for its full value from the moment it leaves your possession until it is safely returned to you. We will credit you with ownership of the painting in our catalogue.

We consider this exhibition of great importance and feel it would be sadly lacking without the fine example you own. Therefore, we hope you will be able to grant this request. We will need the painting at the gallery by October 15th and will return it immediately after the close of the exhibition.

May we look forward to an early and favorable reply?

Sincerely yours,

ca-k.

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2 September 1952

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edward W. Warwick, Art Buyer
N. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pennsylvania

Dear Mr. Warwick:

I returned from a month's vacation - during which time the gallery was closed - to find your letter of August 19 containing the good news about Kuniyoshi.

I have been trying to reach the artist in Woodstock today, but shall not be able to do so until tomorrow. It seems extremely doubtful that he will be able to deliver the painting by September 12. Knowing how he works I think it would be a mistake to press him. However, I do believe it would be well to give him a definite, but feasible, deadline. He should be able to do the painting in a month, surely. But I would rather quote a date from you.

Did you communicate with Siporin?

Many thanks for your interest.

Sincerely yours,

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September third,
1 9 5 2

May

Mr. J. B. Potts,
The Manhattan Storage and Warehouse Co.,
801 Seventh Avenue,
New York 19, N. Y.

Dear Mr. Potts:

You may recall our conversation some months back regarding space I require for the storage of pictures and sculpture. I am about to return to New York and should like to make some arrangements fairly soon to move a large group of this material.

In considering this material, I believe that I would require a room either 12' square or in a different dimension, not less than 120 sq. ft., with a ceiling height, I presume, of eight feet. Can you give me some idea of the price per year, with a figure also of a room approximately 200 sq. ft. I can get further details from you about building racks for housing the pictures and the sculpture when I return, but I should appreciate a prompt reply so that I could make some tentative plans before I return.

Thank you for your courtesy.

Sincerely yours,

egh-k.

10x12

20 ft.

\$10.50

18/15/10/2/5

46.90 37.50

1472 x 11 1/2 x 8 1/2

268

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

September 23, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks for your letter of the 17th. Hope the hurricanes didn't do you any damage up in New England. We have had a couple of earthquakes out here also. They were pretty disconcerting, but fortunately we had no damage either at home or at the gallery, except having to get up at 5:00 a.m., rush into some clothes, and go out and sit in the car for an hour until the main shocks of one of them was over.

Just return the photograph to me here of the Early American picture, as I think my client has now decided to keep the photo of "Grandpa" herself since she has been informed that it has no great artistic value.

With all good wishes, in which Ruth joins me,
I am

Sincerely,

DALZELL HATFIELD GALLERIES



DHH tfk

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Dear Miss Halpert
Downtown Gallery:

933.13
8827 Beland Rd.
Los Angeles
48.

Could I please have some word
about the painting I sent last
June. I have decided to send
the mate to the velvet painting
and have an American scene
scene in dining room. I want
to see as I am leaving on
a buying trip East & Europe.
Sincerely Henry Rau

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHINGTON
DIRECTOR

September 24, 1952

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Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

I believe there must be some misunderstanding regarding the whereabouts of LABYRINTH by Ben Shahn. Mr. and Mrs. Windfohr very generously consented to lend THE CITY OF DREADFUL NIGHT for both Pittsburgh and San Francisco, so we told the Toledo Museum not to ship LABYRINTH here. I do hope it turns up soon. Let us know if we can help in any way.

Many thanks for your good wishes. We all hope that you and Mrs. Halpert will be coming to see the International.

Sincerely yours,



Director

GBW D

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President ROBERT ALLERTON, Honorary Vice-President
PERCY B. ECKHART, Vice-President RUSSELL TYSON, Vice-President WALTER S. BREWSTER, Vice-President HOMER J. LIVINGSTON, Treasurer
DANIEL CATTON RICH, Director CHARLES FARENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

September 25, 1952

Dear Mrs. Halpert:

I have thought over the question of the Dove exhibition and monograph, and I cannot see my way clear to take part in them much as I would like to.

I appreciate your waiting, but I have become so increasingly involved in administration that I cannot even think of looking beyond this year towards study and writing — even about Dove whose work interests me greatly.

Hoping to see you soon, with kind regards

Very sincerely yours,


Daniel Catton Rich
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

October 22, 1952.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George L. Dickson,
818 S. Mariposa,
Los Angeles (5) Cal.

Dear Mr. Dickson:

Thank you for sending me the photograph of the Harnett.

We have had several paintings of the same theme and the same date, and, as a matter of fact, have one in stock at the present time.

While I am always interested in adding to our small collection of Harnetts, the price quoted is way beyond our possibilities.

I would suggest that you offer this privately, as your figure is much closer to a retail price than to a dealer's price. Perhaps one of the Los Angeles dealers can help you place it.

If you have no objection, I should like to retain the photograph for my permanent records as I have a complete file of all the Harnetts known to date.

Sincerely yours,

Edith Halpert

Dear Miss Halpert.

Of course keep the photograph
and thank you for your courteous
and informative letter. I think
I'm getting enough nostalgic pleasure
out of the Harnett to keep!
If not, I shall return it in the family.
Again - Thank you.

818 S Mariposa Ave.
Los Angeles (5)

Geo. L. Dickson

10 24 52

A M E R I C A N A R T

COPY FOR MRS. HALPERT

SEPTEMBER 30, 1952

DAY & MEYER,
2ND AVE. AT 61ST ST.,
NEW YORK 21, NEW YORK.

DEAR SIR:

THROUGH MRS. EDITH HALPERT, I HAVE JUST SECURED A ROOM AT THE COST OF \$25 PER MONTH FOR PAINTINGS MUTUALLY OWNED BY US BOTH. I WOULD LIKE HER TO HAVE ACCESS TO THIS ROOM WHENEVER SHE SO DESIRES.

I HAVE JUST RECEIVED YOUR MONTHLY BILL OF \$31.25 FOR THE STORAGE IN BOXES OF MY COLLECTION OF CURRIER AND IVES PRINTS. I WOULD LIKE TO ASK YOU IF IN THIS ROOM WITH THE PAINTINGS THERE WOULD BE SUFFICIENT SPACE TO STORE THESE BOXES, OR IF THERE IS ANY WAY WE COULD TAKE A SLIGHTLY LARGER ROOM AND STORE THEM TOGETHER WITH THE PAINTINGS SO AS TO SOMEWHAT REDUCE THIS COST OF STORAGE. I KNOW YOU WILL GIVE ME YOUR FRANK OPINION, AND BEFORE ANY MOVE WAS MADE, I WOULD LIKE TO DISCUSS IT WITH MRS. EDITH HALPERT OF THE DOWNTOWN GALLERY.

SINCERELY YOURS,

(MRS. J. WATSON WEBB)

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SEPT. 14, '52
Ogunquit, Maine

Dear Miss Halpert,

Your letter of Sept. 6th was forwarded to me here in Ogunquit, Maine where I have been spending the summer.

I thought that Miss Eleanor Onderdonk, Curator of the Witte Museum in San Antonio, had written to you about the Fredenthal show. The Museum set the date for Jan. 25-Feb. 6th. Please confirm this with Miss Onderdonk.

I have had a most enjoyable summer... quiet and cool. I've done quite a bit of painting, and after the critics have had their say about it when my new work is shown at the Hatfield Galleries in L.A. in Nov., I shall probably know how successful (or not) it is.

En route home, I plan to stop in Boston to see the Jack Levine Exhibit. I remember with pleasure meeting him in your office last Sept. just after his return from Europe.

If you come my way, be sure to call me.

Cordially,

Amy Freeman Lee
Amy Freeman Lee

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not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Leo Simon,
1250 Madison Avenue,
New York, N. Y.

Dear Mr. Simon:

Thank you very much for your letter of the 11th. I thought my letter early in the season was quite cute. As a matter of fact, I expected that my request for a rain check would be taken up and that I would be invited to a subsequent party.

Now in retaliation, I am inviting you to our party to be held on Wednesday, October 11th. It should be fun and I hope that you and Mr. Simon will be there. I am disappointed that you missed the current exhibition of folk art, which includes a number of pictures I thought you might like to see. It would be so helpful if you gave me more hints about the type of paintings you would like to add, as there are several specific examples here when I think would fit in with your collection.

I have a painting in my collection, the "Viking and the Sea" which I have been looking for. I suggest that the artist's name of "Viking" may be the person from whom you make out the check directed to the person from whom I bought it and I will forward it to her. The price is \$25.00 and the check is to be made in the name of C. L. Simon.

Do come in.

Sincerely yours,
Leo Simon

egh-k.

September twenty-fifth,
1955

22
22
22
22
22



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 5, OKLAHOMA

VICTOR C. BUNT, PRESIDENT
ROBERT M. CHURCH, DIRECTOR

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23 September 1952

Charles Alan
DOWNTOWN GALLERY
32 East 51 Street
New York, N.Y.

Dear Mr. Alan:

Thank you for your letter of September 16.

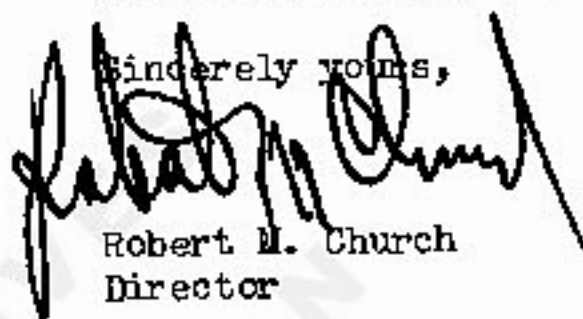
Indeed we have had a rather difficult time over this small showing; however, I think it is going to be interesting in any case, and I do want to carry through with it.

I haven't heard any further from Jerry Bywaters about the continuation of the show on to Dallas, but expect to in the next day or so.

We are taking the greatest of care in preparation for installation. The show, though small, will undoubtedly be of great interest to our art public. Be assured we shall give it good publicity. It may at least provide an introduction to O'Keeffe's works. It is a pity it could not have been the full scale idea we originally had. I plan to go southwest later in the year and certainly plan to stop and talk with this great artist of our times, though an exceedingly difficult person to work with it would seem.

We too, here at Philbrook, look forward to working with you and Mrs. Halpert under more satisfactory circumstances. I know that will be possible in the future.

Sincerely yours,



Robert M. Church
Director

RMC/jn

September 16, 1952.

Miss Eleanor Onderdonk, Curator,
The Witte Memorial Museum,
Breckenridge Park,
San Antonio 9, Texas.

Dear Miss Onderdonk:

Miss Lee has just written that she was under the impression that you had communicated with us about the exhibition of David Fredenthal's watercolors to be held from January twenty-fifth through February 8, 1953.

This letter will confirm the fact that we will send you from fifteen to twenty of his paintings at that time. We will try to make the group as varied as possible, from the point of subject matter, size and price, so that the exhibition will be extremely interesting. We will arrange to have the paintings ready for shipment immediately after the first of the year. We would appreciate it if you would notify the shipper of your choice to communicate with us at that time, letting us know when he wishes to collect the paintings. We assume, of course, that you will wish to insure the paintings from the moment they leave this gallery until they are safely returned.

Sincerely yours,

ca-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 4, 1952.

Mrs. Adelyn Bresskin, Director,
Baltimore Museum of Art,
Wyman Park, Baltimore 16,
Maryland.

Dear Mrs. Bresskin:

Every year at the end of September, we open our fall exhibition, in which we show the most recent painting by each of our artists. When Ben Shahn delivered his painting "Six" to the gallery last spring, he assumed that we would hold it for this exhibition. Before we hardly had a chance to enjoy the picture, Mr. Gallagher snatched it away from us to present to the Baltimore Museum. Shahn has executed no paintings during this summer. Thus, we are left with nothing to show for this important occasion.

I am writing you now to request the loan of "Six". Our exhibition will open on Monday, September 29th and continue through October 27th. As you know, our annual shows create great interest and receive great publicity in the art magazines and New York newspapers. There would be no better place or time to exhibit your recent acquisition in New York. If you wish, we would credit the Baltimore Museum with the loan in our catalogue. We will, of course, cover all costs of packing, shipping and insurance and will insure the painting for full value, wall to wall.

As time is growing short, we are looking forward to a prompt and favorable reply to our request. If you are agreeable to this loan, we would appreciate your having the painting shipped as soon as possible so that it may be in New York at least a week before the opening exhibition, for the benefit of the critics who may wish to preview the show.

Sincerely yours,

ca-k.

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20 September 1952

Mr. Gordon Washburn, Director
Department of Art
Carnegie Institute
Pittsburgh 15, Pennsylvania

Dear Mr. Washburn:

Since you are not exhibiting LABYRINTH by Ben Shahn, which I believe was shipped to you from Toledo, would you have it returned to this gallery at your earliest convenience?

With best wishes for a successful show, I remain

Sincerely yours,

PABST BREWING COMPANY

221 NORTH LA SALLE STREET

CHICAGO 1, ILLINOIS

OFFICE OF THE PRESIDENT

September
22nd
1952

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In answer to your letter of September 12, we will be glad to loan you the painting which Mr. Charles Sheeler has completed for us, to be exhibited in your forthcoming show. While you do not say just when this show is to be held, we take it that it will be very shortly and would appreciate your advising us with regard to the dates.

We have not seen this painting as yet and are pleased to hear that you consider it to be so good. I shall probably be in New York during the next two or three weeks and will have an opportunity to see it at that time.

Sincerely,



President

c.c. Mr. Otto L. Spaeth

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WORCESTER ART MUSEUM

55 SALISBURY STREET
WORCESTER 4, MASSACHUSETTS

TELEPHONE 2-4678

September 24, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Alan:

in agreement
Mr. Stout has referred your letter of September 18, 1952 and I have checked our list of artists invited for our Painters Choice exhibition. Though I knew we were asking a great many associated with the Downtown Gallery I was amazed to find how many. In addition to those concerning whom you have already sent us information we have invited Ralston Crawford, John Marin, Ben Shahn, Miles Spencer, and Karl Zerbe. So far we have not heard from any of these.

Downtown
We are very happy to receive word of definite loans through your gallery of works by Kuniyoshi, Levine, Morris and Siporin. We are writing concerning the special loans of works by Sheeler and Davis.

We are very grateful to you and to Mr. Marin for your helpful cooperation which is doing so very much to make this exhibition a success.

Sincerely yours,

Louisa Dresser
Louisa Dresser
Curator

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. T-2847 or T-2848

September 24, 1952

DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Gentlemen:

Herewith I am giving the official confirmation of dates arranged by Mrs. Amy Freeman Lee for an exhibition of paintings by David Fredenthal for January 25 to February 8. You may arrange with Padworth to pack and ship them to us in due time.

Thanking you, I am

Sincerely yours,

Eleanor O'Grady
Eleanor O'Grady
Curator of Art

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not to publishing information regarding sales that would
assist in the acquisition of the property. The
assessors are responsible for obtaining written permission to
sell both art and purchased inventory. If it is found that
the property is not a reasonable search subject, the property
may be published for sale after the date of sale.



Neiman-Marcus

DALLAS 1, TEXAS

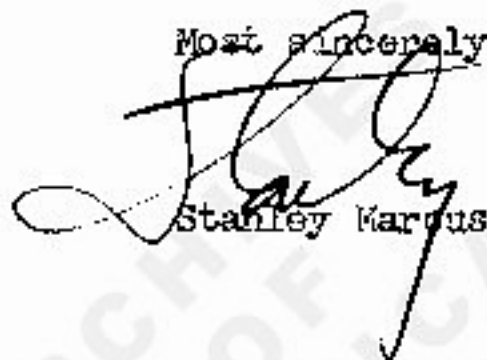
September 16, 1952

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

MY DEAR EDITH:

Thank you so much for helping me to track down
Bernard Perlin. I am writing him today. Although
my plans are not definite, I expect to be in New
York around October 1, at which time I shall cer-
tainly get in touch with you.

Most sincerely yours,


Stanley Marcus

ro

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. William King,

- 2 -

September 25, 1952.

4. You agree to deliver to The Downtown Gallery your entire production and you understand that the essence of this agreement, for our mutual benefit, is that you are appointing the Downtown Gallery your exclusive representative.
5. It is mutually understood that this agreement will hold in effect under these terms for a period of three (3) years from October 1, 1952, and that the Downtown Gallery has the option to renew the agreement under the same terms for a further period of three (3) years, unless we give you written notice to the contrary on or before August 1, 1955.

Your signature will indicate your understanding and acceptance.

Sincerely yours,

Chusman
THE DOWNTOWN GALLERY, INC.

By: *R. G. Gougeon*
President

ACCEPTED:

William D. King

DATE:

17 October 1952

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

September 23, 1952

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

\$500 - We have held out your painting by
LEWANDOWSKI, Railroad Jungle, to consider for
acquisition.

The other ten paintings which you lent
to our summer exhibition were shipped to Budworth
last week, and I hope that you have received them
safely.

Could you let me know by return mail, the
lowest possible price at which you could let us have
the Lewandowski painting, and I can give you an im-
mediate answer on it.

I hope that you will quote us as reasonable
a price as you possibly can, since I should like to
have the painting, and since you can be assured that
we will not ask for any further reduction. We will
either accept or reject it at the price which you
quote.

We greatly appreciate having this picture
in our summer exhibition, together with the other
fine paintings which you lent, and I sincerely hope
that it will be able to stay here in our collection.

Sincerely yours,

OW:LL

Assistant Director

ans. 9/24/ - Telegram: Breaking precedent reducing Railroad
Jungle 15 percent to \$425

BIRMINGHAM MUSEUM OF ART

711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

JACK B. SMITH, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

September 5, 1952

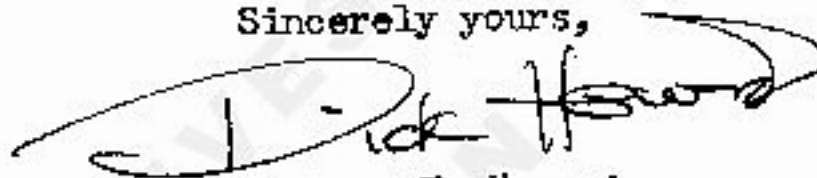
Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Howard and I expect to be in New York from Wednesday, the 1st of October for about 10 days and will of course plan to come in and see you at that time. We intend to stay at the Hotel Barbizon Plaza. Our main purpose of this visit will be to plan certain things for exhibitions for the coming season and also to visit with all our good friends.

With very best wishes,

Sincerely yours,



Richard F. Howard
Director

RFH/sw

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September fifth,
1 9 5 2

Mr. G. Philip Gardner,
50 State Street,
Boston, Massachusetts.

Dear Mr. Gardner:

I have just returned from my vacation and found your letter of August fourth, received here in the gallery while it was closed.

Unfortunately, I am not familiar with a sculptress by the name of Elizabeth Robinson. If you have a photograph of this marble bust, perhaps I could refer it to one of the museums to obtain further information.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

New Gardens, as soon as
I can. Please hold on
to the check for Oct. 1st
until I mail you another
one. It will only be a
few days.

Sincerely yours
Nette Rand.

Medical Press, Inc.

11 East 26th St., New York 10, N.Y.
MU 8-2784

September 15, 1952

Ben Shahn
Downtown Gallery
32 East 51 Street
New York, New York

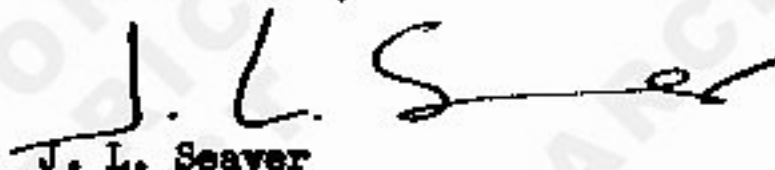
Dear Mr. Shahn:

The enclosed copy of Pfizer SPECTRUM will be of interest to you, we feel, because your drawing for "The Age of Tissue" story appears on page 37. We shall be glad to send you additional copies if you would like them.

As you may know, Pfizer SPECTRUM is bound into the pages of the Journal of the American Medical Association and thus reaches most medical men in the United States and many of their colleagues abroad. We are striving for a publication that will reflect the highest standards of accurate scientific reporting and perform a constructive and practical service to the field. In working toward these goals we recognize the great value of suggestions from the professionals who cooperate with us. Consequently, we shall welcome warmly any comments you may care to give us on any aspect of Pfizer SPECTRUM.

Cordially,

MEDICAL PRESS, INC.



J. L. Seaver
Associate Editor: Professional Relations

JLS:MM
enc.

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1220. EAST FIFTY-SIXTH STREET

CHICAGO 37

ILLINOIS

Sept 21, 1952

Mr. Charles Alan
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Mr. Alan,

In accordance with

the letter my husband wrote
and your reply
you, we have asked our framer
to send to you our portfolios
of drawings by Ben Shahn.

September twenty-fifth,
1 9 5 2

Mr. Winsor White,
"RUBIN",
Duxbury, Massachusetts.

Dear Mr. White:

Thank you for your letter and for the very informative data regarding the mermaid. I shall incorporate this in my descriptive material. As I mentioned before, I feel very strongly that while the information is available, it is important to incorporate it for the benefit of future research. I often wish that others had done this fifty or twenty-five years ago so that I could have the reference material available.

The relief carving of Benjamin Franklin seems extremely interesting but even a polaroid snapshot is inadequate for serious judgment. The head seems very professional and may, indeed, be a Skillion. I am still hoping to make a rapid trip in your vicinity and look forward to the pleasure of seeing you and this carving, as well as other interesting material you have in your collection.

I agree with you, of course, about experts and until such more research is done generally by a number of people, whatever we say is really a surmise or an opinion. In the catalogue I am preparing, I make that statement very definitely. When I write about contemporary art I am bolder about my statements because I know when the object was created and by whom. While I have seen a tremendous number of figureheads in my day, I would hesitate to commit myself except in relation to the horrible repainting jobs that one finds in public institutions. I wish we had a law!

I look forward to seeing you in the near future.

Sincerely yours,

egh-k.

Norbert Heermann
Haymeadows
Woodstock, New York

Sept 16. '52

Dear Mr. Alau

Mr. Kungosky suggested
my writing to you regarding
some of his lithographs.

Through having the use
of a gallery in Kingston N.Y.'s
Senate House Museum
I have the chance of
showing the work of our
prominent members of
the Woodstock Art Ass. in
this town which is about
ten miles from here.

I have just shown
a group show, - oils -
by various members with

September sixth,
1 9 5 2

Mrs. Bernard J. Riley,
295 Figlar Avenue,
Fairfield, Connecticut.

Dear Mrs. Riley:

When we added nine artists to our roster simultaneously, we were obliged to close our list for the time being and certainly will be in no position to invite additional exhibitors for at least three years. Thus, I think it would be a waste of your time to call on us.

May I suggest that you refer to the Art Digest's listing of galleries and communicate with one of the many others in the city.

Sincerely yours,

egh-k.

September twenty-fourth,
1 9 5 2

Comet Ray Company,
220 East 23d Street,
New York, N. Y.

Gentlemen:

Will you please remove the enclosed stencils
and send them to us to make sure that these
names no longer appear on the list.

There seem to be two stencils for Marga Varga.
Will you please check and remove one of them.
They are probably in the publicity group.

Sincerely yours,

egb-k.
encls.

PUBLICITY: Varga, Devree.

ARTISTS: Spencer, Karfiol.

CUSTOMERS: Ruml, Lillian Smith, Lessing Rosenwald, Kapp, Hitchcock,
Mrs. Alfred Shaw, Edith Wetmore, Mrs. Edward Harkness,
Line, Mr. and Mrs. Charles J. Liebman, Mr. and Mrs. David
Loew, Harold Parsons, Policar, Mrs. George Rentehler,
Resor, C. V. Martin, Mr. and Mrs. William L. Wright,
Schoonover, Serlin, Sylvia Sloan, Dr. and Mrs. Rowland
Richards.

*Conger Goodyear, Mr. and Mrs. Ernest Kanzler, Ivan Black,
*Stanley Barbee.

*No cards.

MUSEUM: Leroy Davidson, Dept. Fine Arts, Yale
Miss Katherine S. Drier, Societe Anonyme Museum of Modern Art,
Milford, Conn.*

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may be published 60 years after the date of sale.

11 September 1952

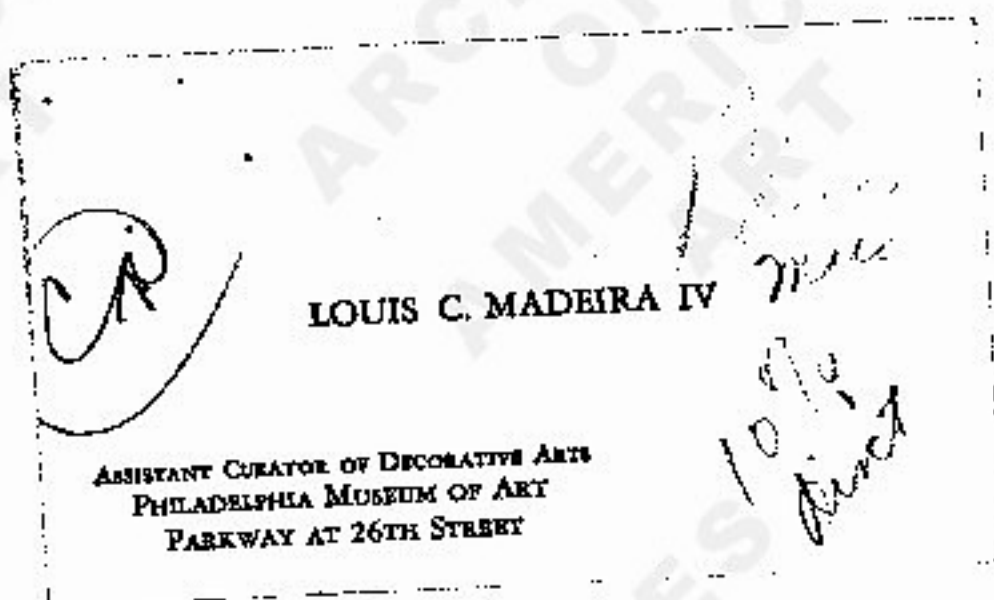
Mr. Lee H. B. Malone, Director
The Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus 15, Ohio

Dear Mr. Malone:

We will be glad to send you a group of ten paintings for your Lending
Gallery. Would you also be interested in having two or three small
bronzes and terracottas by Zorach, under \$200? When shall we send
these items? Should we use Badworth, or do you prefer another shipper?

Sincerely yours,

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M. R. ANDERSON

SUITE 1411 OIL & GAS BLDG.

FORT WORTH, TEXAS

September 9, 1952

American Folk Art Gallery
32 East 51st St
New York, N. Y.

Gentlemen:

I desire to purchase a painting, etching, or reproduction of an Old Western Style Country Doctor, which will be typical of early Frontier days, attending a patient or going to visit a patient.

I want to make a present of such a picture to a doctor, friend of mine, which is opening a new clinic here.

If you know of such a picture, which can be purchased for a reasonable price, and you can send me a description or a small photograph of the picture, and the price of same, I would then be able to decide whether it will be suitable. I cannot afford to pay too high a price for it, however.

Thanking you for an early reply.

Yours truly,


M. R. Anderson

MRA:ma.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 12, 1952

Dear Edith:

At the end of the first year of the Art Lending Service of the Museum of Modern Art, it is my pleasure to render a progress report to you and to those others who made the project possible. As you remember, it was our contention that this venture would serve the artist by increasing knowledge of modern art and creating new markets for the artist's work. I believe that the following statistics bear us out.

A collection averaging just under 300 objects was maintained throughout the year. It consisted of paintings, small sculpture, drawings and prints by 126 contemporary American artists. The objects ranged in price from \$25 to \$750, almost 70% of them falling between \$50 and \$300. An almost constant one-third of the collection or about 100 objects has been out on rent throughout the year. There was a total of 345 rentals of 246 objects by 175 borrowers, in eight months of active operation. 77% of the rentals were for three months, 12% for two months, and 11% for one month.

In the same period, 45 objects or 15% of the collection were sold to 39 individuals. The average price of objects sold was \$193 and the total proceeds from sales brought a net of \$7807.50 to participating artists and galleries. While it is true that in the first year not all the artists and galleries representing the artists made sales or had their work rented, it is encouraging to know that out of 126 artists 100 had at least one painting rented for a short period and 33 had works sold.

Great care was taken to insure the safety of the objects and I am happy to report that no claims for damage or loss had to be made during the year.

In order to publicize the program, a descriptive folder was sent to the full membership of the Museum (approximately 15,000) and three special exhibitions were arranged in October, February and May, which provided an opportunity for issuing special invitations.

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September 25, 1952.

Mr. Edward W. Warwick, Art Buyer,
H. W. Ayer & Son, Inc.,
West Washington Square,
Philadelphia 6, Pennsylvania.

Dear Mr. Warwick:

Mr. Kuniyoshi has just returned to New York from Woodstock. Unfortunately he has not been feeling too well during the past month and has been unable to work for long periods at a time. For this reason he has not gotten very far with the painting for the Container Corporation.

He is very excited about the idea and has been making some preliminary sketches for himself. Besides this, he has stopped at the gallery and we have discussed the meaning of the quotation. However, I cannot make any promise as to the date when he will be able to deliver the painting, although I have informed him you are anxious to receive it as soon as possible.

As I told you, to get the best possible Kuniyoshi I think it would be unwise to put too much pressure on him. Mrs. Halpert had the correspondence with the letter concerning Siporin in the country. Now I have seen it and I am delighted that you made the arrangements directly with him. By this time you should have received the painting and, of course, I am curious to know your reaction to it.

Sincerely yours,

WPK.

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September 18, 1952.

Mr. Thomas M. Messer,
Assistant Director in charge of
National Exhibition Service,
The American Federation of Arts,
1083 Fifth Avenue,
New York 28, N. Y.

Dear Mr. Messer:

I see no reason why you may not
circulate the paintings which we
lent you for exhibition in Japan
last summer.

Sincerely yours,

ca-k.

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September seventeenth,

1 9 5 2

Mr. Dalsell Hatfield,
Ambassador Hotel,
Los Angeles,
California.

Dear Dal:

It was good to hear from you. Don't you come East any more? We have the cutest hurricanes here.

Many thanks for sending me the photograph. As you suggested, this painting is a little out of my territory and much more up the Knoedler alley. Would you want me to send the photograph on to Bill Davidson or return it to you?

Incidentally, there is little information I can add since the painting technique is a cross between the professional painting of the period and folk art - and unlike any specific artist I am familiar with.

My best to the Hatfield family.

Sincerely yours,

egh-k.

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September 12, 1932

Mr. James Denton Hogan
Professor of Art
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

Thank you for your letter.

We shall be glad to see you in October when you come to make the selection of paintings for your exhibition. The artists are all working and we shall have a large group for you to select from.

Sincerely yours

ECHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1952.

Mr. Leon M. Despres,
77 West Washington Street,
Chicago 2, Illinois.

Dear Mr. Despres:

If you will have the Hickman Case drawings
shipped to me at the gallery, I will have
Mr. Shahn sign them as soon as possible
and return them to your framer.

It was a pleasure to meet you when you were
in New York and I do hope that you and Mrs.
Despres will stop at the gallery during your
next visit East.

Sincerely yours,

cc-k.

September 17, 1952.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Shirley G. Hardin,
Fairweather-Garnett Gallery,
1019 Hinnan Avenue,
Evanston, Illinois.

Dear Mrs. Hardin:

The gallery will be open from now on and we will be glad to see the Shahn drawings which Mrs. Fairweather is bringing with her.

It was nice that you had such a good summer. We hope you will stop in to see us on your next visit to New York.

Sincerely yours,

ca-k.

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS 13, OHIO

September 8, 1952

CN
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York City, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of August 29, and I can sympathize with you in your position regarding the O'Keeffe painting. Under the circumstances and at this late date, I will not trouble you with any alternatives.

However, while I have you on the line (so to speak), may we discuss a new shipment of pictures for our Lending Gallery this year. As you know, we are most anxious to keep fresh pictures in this group to encourage purchases among our members and the results have been very gratifying to us.

I would greatly appreciate a group of about ten pictures (watercolors and oils) preferably low in price, with a maximum of \$500. I like all of the artists in your Gallery, as you know, but I think the most likely sales would be conservative in character.

Thanking you again for all your friendly interest, I am

Yours very sincerely,

Lee H. B. Malone
Lee H. B. Malone
Director

M/fm

P.S. We are planning now to send back shortly the shipment of pictures we now have from you in the Lending Gallery.

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THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

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MR. WALTER L. WOLF

22 September 1952

PENNYPACKER 2-8090

Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Mr. Alan:

Will you please send us on approval the
Ben Shahn print "Silent Music" and any other prints by
Mr. Shahn that are available.

We would appreciate receiving these prints
as soon as possible. With thanks,

Sincerely yours,

Bertha von Moschizsker

Bertha von Moschizsker
Director

BvM:D

Silent Music	\$ 25
Phoenix	85
Triple Cone	85
Profile	40

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CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

September 10, 1952

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We are so grateful to you for having made the Davis available. If we can withdraw it from our exhibition before its conclusion we will be glad to do so. Could we, perhaps, wait and see how things work out?

It occurs to me that the picture may be sold before it has left our walls. If not, I think I can replace it with a picture which we are going to be using at the head of the stairs to advertise the exhibition. Do please let me know eventually what day your show opens so that we can start figuring on this.

You will be glad to know that the picture has come, and we are all ready to start hanging tomorrow. I am, by the way, crazy over several of your men. The bathtub picture is very witty indeed, and I like the others also.

Cordial greetings,

Gordon
Director

W:LD

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SHELBURNE MUSEUM
INCORPORATED
SHELBURNE, VERMONT

MRS. J. WATSON WEBB
PRESIDENT
HARRY W. WEBB
VICE-PRESIDENT
BRIAN F. LEEB
TREASURER
MRS. F. G. SCHODDNER
ASST. TREASURER
FREDERICK P. SMITH
CLERK
LEWIS N. WIGGINS
DIRECTOR

September 12, 1952

Dear Mrs. Halpert:

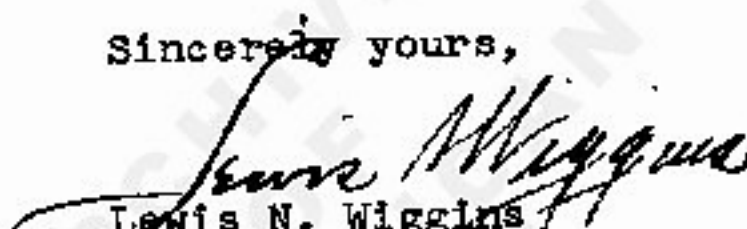
A very dear friend of mine, Mr. W. H. Howell who is owner and operator of the Witherill Hotel, Plattsburg, New York, visited our Museum the other day and is interested in securing a copy of the typed weathervane history which we have tacked on the wall of the 2nd story of the Inn.

Mr. Howell, as you probably know, has been collecting art objects for many years and has a very valuable and interesting collection at his hotel, which really is a Museum, and I know you would enjoy a visit there whenever you have the opportunity. His hotel as well as his museum is first-class in every respect.

I hope that you can supply Mr. Howell with a copy of the Weathervane history. I am sure he will be grateful, and should you visit his museum and hotel, you will be pleased.

With kindest regards,

Sincerely yours,


Lewis N. Wiggins
Director

LNW:n

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

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to come to your Preview
Reception" -

Affectionately -

Suzanne.

September 16, 1952.

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Mr. Edward F. Brown,
National Dairy Products Corporation,
260 Madison Avenue,
New York 16, N. Y.

Dear Mr. Brown:

We appreciate your letter about Mr. Miki but we limit ourselves to the representation of American artists. Therefore, I do not think it would be possible for us to exhibit Mr. Miki's paintings.

There are so many galleries in New York that do handle the work of foreign artists that I am sure Mr. Miki will have no trouble in making a connection.

Sincerely yours,

cs-k.

September 12, 1962

Mr. Richard F. Howard, Director
Birmingham Museum of Art
711 Nineteenth Street, North
Birmingham 3, Alabama

Dear Mr. Howard:

It will be so nice to see you and Mrs.
Howard and we can arrange the meeting
at your convenience. Let me know when
you get here and we can make a specific
date.

Sincerely yours

ECHla

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SCHOOL OF ART

RUPERT KILGORE, DIRECTOR

COLLEGE OF FINE ARTS

ILLINOIS WESLEYAN UNIVERSITY

BLOOMINGTON, ILLINOIS

September 19, 1952.

LA
Mr. Charles Alan,
Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mr. Alan:

My staff and I have decided to choose the following pictures from the Downtown for inclusion in our 1952 Purchase Exhibition:

- Davis -- "Feasible No. 2" \$750
- 61 } Morris -- "Labyrinth" -- \$400
- } Tam -- "Sprouting Cocoanuts" -- \$550
- } Knipschild -- "Galaxy" -- \$300
- } Kinsenstein -- "Come to My Castle" -- \$250

Berkeley Express & Moving Company will pick up the paintings on October 16th or 17th and ship them to me. Our show opens November 2. I have listed the prices you gave me. We shall insure the paintings for two-thirds of the value listed from the time they leave the gallery until they are returned.

If the list above is correct, I see no need for you to confirm it. If any changes are necessary, please let me know.

Enjoyed visiting with you and seeing the gallery again and wish to thank you for your cooperation.

Sincerely,

Rupert Kilgore
Rupert Kilgore

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Dore - 2 WC

Fiedenthal - 2 WC

Lia - 1 WC
1 oil

Lewandowski - 1 Casein

Morris - 2 small ptps -

Shulman - 1 drawing

~~Shulman~~

Tam - 2 Caseins

Zorach - 3 small bronze

September 17, 1952.

Mrs. Eloise Spaeth,
640 Park Avenue,
New York 21, N. Y.

Dear Mrs. Spaeth:

The following is the information which you requested concerning one-man exhibitions and small group exhibitions of paintings by artists represented by this gallery, which might be circulated by the American Federation of Arts:

RAYMOND BREINEN: We could let you have 10 of these. These are simple paintings, averaging I would imagine, about 25" x 40". We could select a representative and varied group.

RALSTON CRAWFORD: Just about the same as Raymond Breinen. In Crawford's case, however, we might include several drawings and prints.

DAVID FREDENTHAL: We could either give you an exhibition of smaller watercolors, matted but unframed; or an exhibition of paintings, varying in size. In the latter case, some of the paintings are quite large and I think it would be safer to keep them in their frames.

PAUL BURLIN: A group of 10 oils.

GEORGE L. K. MORRIS: A group of 10 oils.

ARTHUR G. DOVE: We could give you an excellent miniature retrospective group of paintings in oil by Dove. In addition to this, we could give you a large group (30 to 40) of matted but unframed watercolors. The Dove watercolors are of uniform size (5" x 7") and could be matted uniformly. I would imagine that you could rent these exhibitions either as a unit or separately. With the greatly increased interest in Dove, they should prove very popular. I must warn you that the surfaces of the oils are extremely delicate and that these paintings will have to be handled with great care.

KARL ZERGER: A group of 10 to 12 paintings, both in encaustic and polymer tempera. If you feel that the interest in

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15 September 1932

Mrs. John Nelson Steele
122 East 82 Street
New York 28, N. Y.

Dear Mrs. Steele:

I had understood from Paul Burlin that Mr. Steele would call for his drawing MEMORIES. Now it is the opening of our season and there is a great deal of work to be done in the gallery. Added to this, we have just changed porters. I had been hoping to send the drawing up to you, but that does not seem possible at the moment. If you are anxious for it, do you suppose that you or Mr. Steele could stop in for it?

Sincerely yours,

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

SEPTEMBER 15, 1952.

DEAR EDITH:

REFERRING TO YOUR LETTER TO MRS. CARLISLE - SHE HAS NO LIST OF THE THINGS THAT YOU HAVE SENT UP HERE AND MY ONLY LIST WOULD BE FROM MY BILLS. THE CRANE AND SANDPIPER ARE STILL ON THE PIANO IN NEW YORK. YOU NEVER SEND INVOICES OR PRICES - I DON'T EVEN KNOW WHAT THE PRICES OF THE TWO PIECES IN NEW YORK ARE. I ONLY LOOKED AT THEM HASTILY THE DAY I WAS IN TOWN, BUT UNQUESTIONABLY THE WHOLE NECK AND HEAD IS NEW ON THE CRANE IN MY OPINION. DO YOU THINK THIS MAKES ANY DIFFERENCE FOR OUR COLLECTION HERE?

I GOT YOUR NICE LETTER, BUT YOU HAVE NO LIST ENCLOSED AND I FEEL YOU BETTER SEND ME THE LIST WITH CARBON COPY TO BE ATTACHED WITH THE LETTER I AM TO SIGN.

I EXPECT TO BE IN TOWN ON FRIDAY AND IF YOU WANT TO SEE ME, I THINK I COULD DO SO AROUND 3 O'CLOCK IF SATISFACTORY TO YOU. I WILL BE GOING TO WESTBURY AROUND 5 TO SAY GOODBYE TO LILA AND THEN ON FRIDAY BACK FROM THERE TO HERE.

AFFECTIONATELY,

Edith W.

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September sixteenth,
1 0 5 2

Mr. W. H. Howell,
Wetherill Hotel,
Plattsburg, N. Y.

Dear Mr. Howell:

At the suggestion of Mr. Lewis Wiggins,
I am sending you the introductory material on early American weathervanes.

Since this is a brief summary of an article to be published in the near future and also to be incorporated in a book I am working on, please do not permit all or any of this material to be printed. I am sending it only for your personal use.

Sincerely yours,

egh-k.
encl.

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